

# MACHINE KNITTING MONTHLY

April 1998  
£1.95

## Buttonholes

Knitted and finished on the machine

## Beautiful Necklines

From European to Japanese Machines  
We show you how!

## Oh Brother

Programming motifs on your machine

## Designing for the E6000

Create your own pattern

## Diary Dates

What's going on? Where is it? When is it?  
How do I find out more?

## Freebie

30 FREE gauge counters from Kamalini Trentham  
This month's give-away



Machine Knitting's best-loved magazine for quality features by the UK's leading experts:-

Maggie Andrews • Diane Bennett • Beka Knits • Carl Boyd • Pat Coulston • Mary Dowse • Maggie Dyke • Debbie Kendall  
Ann Kite • Joan Lafferty • Nina Miklin • Jo Newton • Wendy Phillips • Willow Tree Designs • Jan Wright



# Contents

## Dear Readers,

I'm writing this in the last days before **Machine Knitting LIVE!**, with too much to do and not enough time to do it! We were certainly in too much of a hurry last month and we're in the "Sin Bin". As many readers soon noticed, the **Longline Tunic** designed by **Jamilla Designs** had no charts and we're very sorry that we omitted them from the issue. We've already sent copies out to those readers who have written to us, but you might like to make a note in your March issue that the charts are on page 6, should you wish to knit the design later on.

It was a delight to hear from Kamalini recently. She's been somewhat in "hibernation" in recent times and it was lovely to hear from her again. She's responded magnificently to a couple of letters from readers in the **Jan-Feb** issue and has offered us 30 Gauge Counters to give away to our readers. Read all about them on page 7, then drop us a line and you may be one of the lucky names out of the hat for a freebie. They are clever little gadgets, available in either centimetres or inches and ideal for anyone who likes making their own patterns. If you can't wait to have one, the cost is just £2.50 including postage and packing and Kamalini will send you one, by return, if you write to her.

I hope you like our cover this month! We don't often feature a man, but we thought we'd have a change and we think he looks really good in Mary's Cable Aran Sweater. The cable will take you a little time to work, but the result is stunning and well worth the effort. Don't forget that you can always substitute any cable pattern of your own and remember that it's often a good idea to bring the cable needles out to upper working or holding position after the stitches have been crossed. With the carriage set to knit the needles back to working position, it's easier for the needles to be pulled back in one direction only, instead of being pushed up through the stitch and pulled back again.

Remember also to actually knit the stitch before dropping it and picking it up as for ribbing. This leaves a much larger loop of yarn than just leaving a "ladder". If you think you'll be clever and take a short cut by only leaving a "ladder" to latch up, it will pull the work in far too much and spoil the pattern. It would be dreadful for you to get halfway up your knitting before realising your mistake!

If you haven't cabled on your machine for a while, try a small sample first to get the hang of it. I promise you, it's very therapeutic and it's the same technique whether your machine is "out of the ark", or state-of-the-art!

On that note, I'll leave you to enjoy the magazine until next month when, I hope, we'll have a lovely report from the south coast. Until then, happy knitting!

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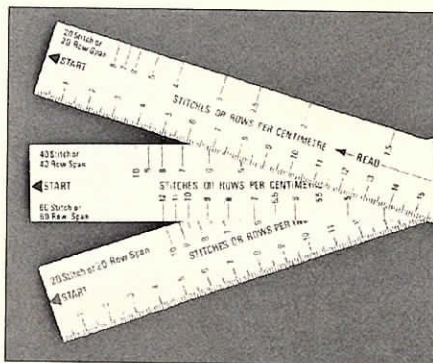
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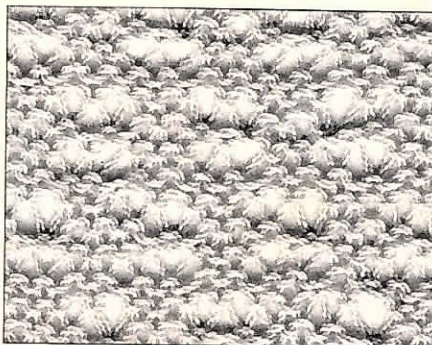


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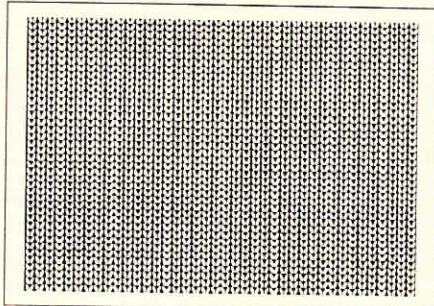
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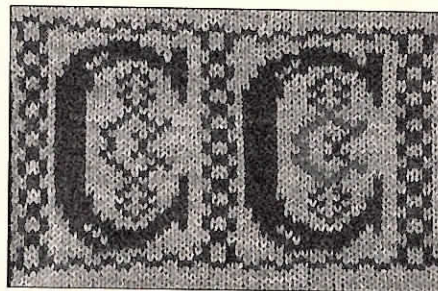


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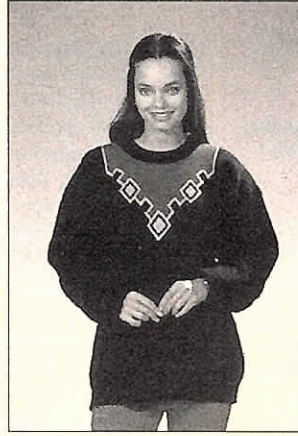
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# News Line

## NEW FROM BSK

BSK has added a fabulous new, top-quality yarn called **Lima**, to its extensive range of machine knitting yarns. **Lima** comes in a choice of 21 super solid shades and is the only coned yarn on the British market in 50% Cotton, 50% Acrylic Crêpe.

**Lima** will knit a perfectly formed stitch on Tension 8, giving 29 stitches and 42 rows to 10 cm and knits to a full four ply pattern. The fabric is firm, but not harsh and presses beautifully.

As it's a full four ply thickness, **Lima** could just as easily be knitted on Tension 9, depending on personal preference. The finished garments look stylish and

expensive and the stitch definition, when knitting tuck or slip stitch, is extremely impressive.

**Lima** is a crêpe twist yarn which knits easily on the **Garter Carriage**. It produces a soft, yet very defined textured fabric that looks great when made up. Although most yarns do not withstand excess pressing, the cotton content in **Lima** stabilises the fabric, so that it can also be steam pressed to give perfect results. **Lima** is available on 500 g cones and is available from:-

BSK Ltd  
Murdock Road  
BEDFORD  
Bedfordshire MK41 7LE  
Tel:- 01234-217096

## FAMILY FASHION

Have you seen **Family Book 21**? It's been highly acclaimed by almost everyone with a special interest in machine knitting and has been produced by **Denys Brunton Designer Yarns**. The company has spent a great deal of time and energy to ensure that this collection offers the best in fashion, to compliment the best machine knitting yarns available! The designs featured in the book have created much interest in knitting two colours of **Magicolor** together.

Shortly available will be a small collection of exciting new patterns for **Passap** and **Pfaff** knitters, plus another family collection for punchcard knitters. The family book will include the much-awaited children's jackets using **Delux** and **Magicolor**.

It's great to know that **Denys Brunton Designer Yarns** is working hard to ensure that the company does everything it can to keep us knitting the best designs with the finest British-spun yarns.



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| 23 Khaki                 | 24 Spruce                | 25 Prairie               | 26 Haze                  | 27 Azure                 | 28 Lilac                 | 29 Turquoise             | 30 Lime                  | 31 Peony                 |                          |                          |

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## NEW ARRIVALS

Readers of our sister publication **To & Fro** will know **Dawn McCall** for her tremendous contribution to the Premature Baby Appeal. Dawn has a special interest and love for knitting for tiny babies, which started when her own daughter came into the world in 1960, weighing just 3 lbs!

Dawn had a Knitmaster 4500 at the time and was soon able to knit things quickly for her tiny baby. Over the years, she's updated and improved her patterns - but one thing has not changed... tiny bundles of love are still coming into the world!

Dawn has lived not only in the UK, but also in Singapore and Germany and the garments have been well received everywhere. She still knits for St Thomas' Hospital and, following numerous requests for her patterns, she's produced four of her most popular designs in a book called **Tiny New Arrivals**.

**Tiny New Arrivals** includes a matinee coat and bonnet in two sizes; a sideways knitted cardigan; a button-through cardigan and a "cuddler". Dawn tells us that a "cuddler" is a small square for mum to wrap around her baby whilst she's feeding and holding. The squares are light-

weight, soft and warm - big enough for the baby but smaller than a conventional shawl or blanket which is often far too large for a tiny baby.

If you have a special need for clothes for tiny babies or would just like to knit for your local Special Care Baby Unit (SCBU), do send for Dawn's book. Not only will you be able to help a new arrival in your own family, you could save a life! Dawn's book costs just £3.50 including postage and packing and can be obtained from:-

Dawn McCall  
89 Jebb Avenue  
Brixton  
LONDON SW2 5XL




## Tiny New Arrivals Patterns

Designed by Dawn McCall






## NEWS FROM BEKA KNITS

We've had a note from Kathy Haynes and Betty Manwaring at Beka Knits to tell us that they've just invested in a laser printer and are in the process of transferring all of their patterns to take advantage of the new equipment.

Beka Knits specialises in award-winning, unusual designs for all the family - especially liked by busy knitters. There are easy-to-knit, basic shapes for Passap and Pfaff E6000 machines, plus pat-

terns for 24 stitch punchcard and electronic machines in two and three colour jacquard - with no floats!

The catalogue is free if you send a large, stamped and self-addressed envelope and the address is:-

Mrs B Manwaring  
Beka Knits  
Marbles Barn, High Street  
Newick  
LEWES  
East Sussex BN8 4LG



## KNITTING & STITCHING SHOWS

Are the dates for this year's Knitting & Stitching Shows written in your diary? If not, then you might like to make a note of them now!

The show, to be held at Alexandra Palace, London will take place from the 15th to 18th October; the show at RDS Dublin is from the 5th to 8th November and the following show, at the International Centre, Harrogate, takes place from the 19th to 22nd November.

As usual, there will be a host of "goodies" including a major exhibition of knitting - past, present and future and a focus on embroidery and quilting.

The Knitting & Stitching Shows are presented by Creative Exhibitions and you should write to them at the following address if you would like further information:-

Creative Exhibitions Ltd  
34 Lewisham Park  
LONDON SE13 6QZ  
Tel:- 0181-690 1200

## BUTTONED UP

Knitters, stitchers and anyone working in crafts will appreciate these unique, hand-made buttons in painted wood with a neat, ring shank. They are available on cards of six buttons, are machine-washable up to 40 degrees and cost £6.00 per card plus postage and packing.

It's an exciting new range, that also includes jewellery, cufflinks and button covers. There's a super selection of designs available including wildlife, farmyard animals, endangered species

plus a range especially for children. The collection is constantly growing and will soon include daisies, strawberries, oranges and enamel pigs!

All designs are included in the new, mail order catalogue which costs £2.50, but is refundable on the first order. For further details and samples, please write to:-

Sheridan Lane  
30 Wellington Buildings  
Wellington Way  
Bow  
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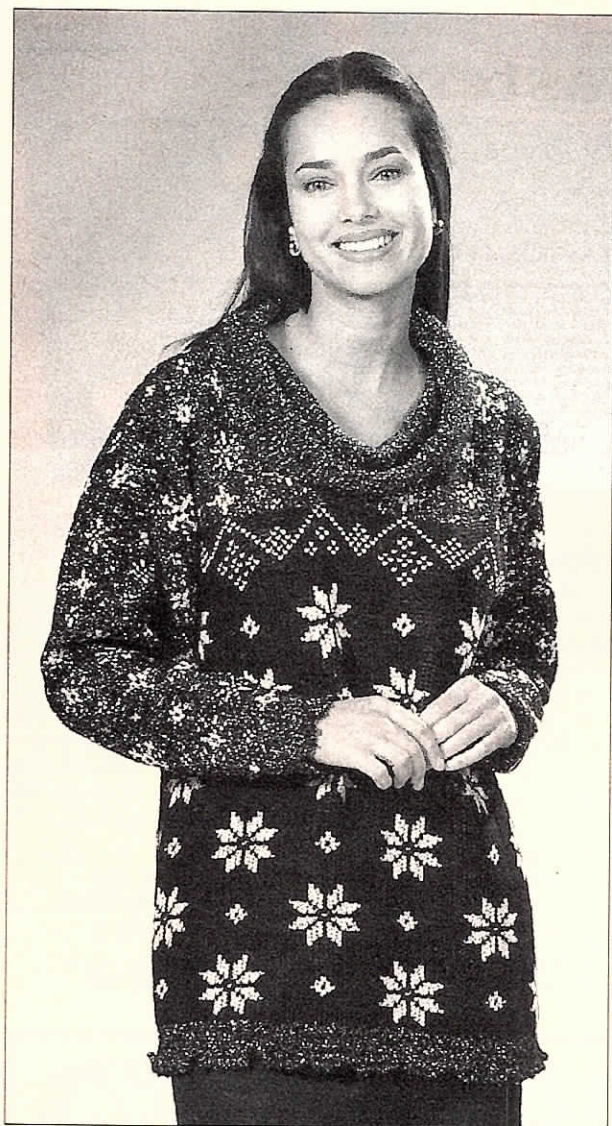
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### OOPS!

Most of you will have noticed that we did not include the charts for the above pattern, a Woman's Longline Tunic designed by Jamilla Designs, together with the pattern

instructions on pages 52, 53 and 55 in the March 1998 issue.

We do apologise for the omission and have printed them for you here.

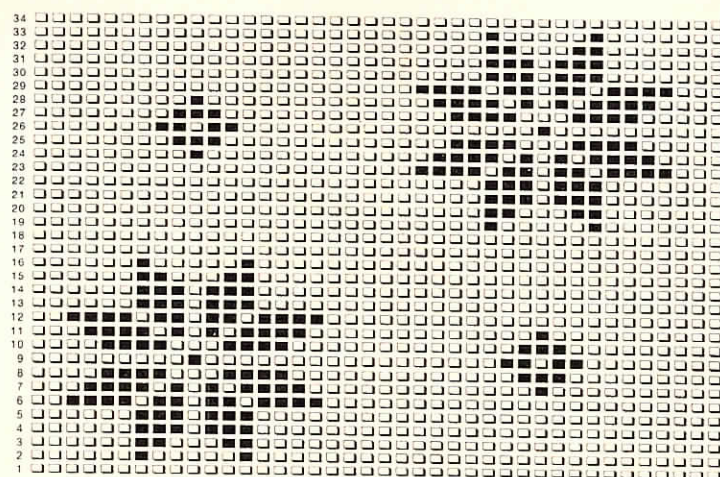


Chart A

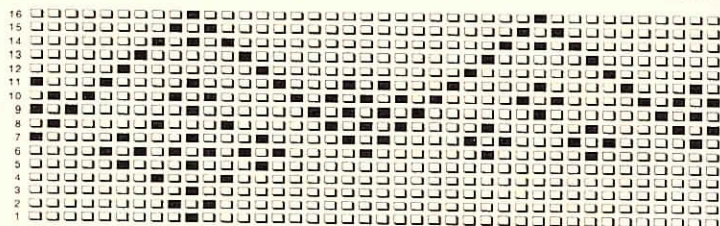


Chart B

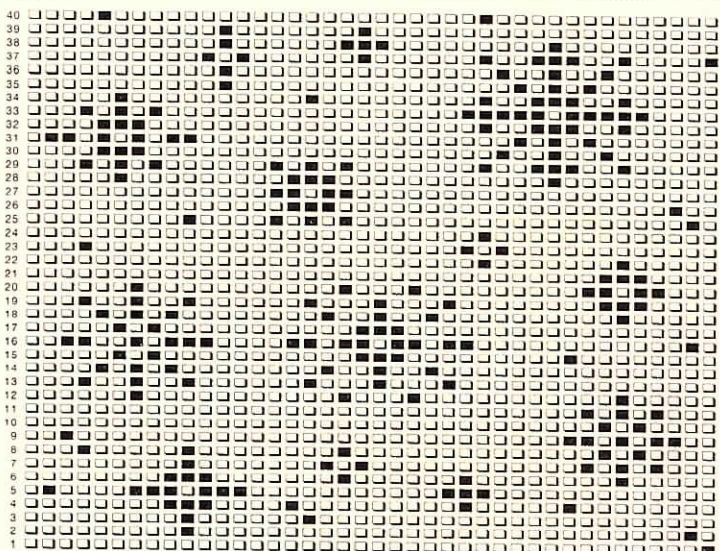
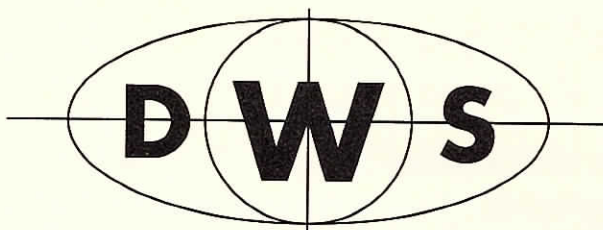


Chart C

### DESIGNER LABELS AT UNBELIEVABLE PRICES!

Do you know about Designer Warehouse Sales? They take place regularly and offer contemporary, desirable, exclusive fabrics and clothes at unbelievable prices! Many of the fabrics are commissioned by international names such as John Galiano, Katherine Hamnett, Ghost, Vivienne Westwood, Betty Jackson, Gallagher and Workers for Freedom for their own labels, whilst others are bought by top designers at the international trade fabric fairs in Milan and Paris.

Although specifically bought for dressmaking and tailoring, these genuine bargain fabrics can also be used for soft furnishings and cost from as little as 50p per metre to £20 per metre.



The clothes sales also offer you unmissable opportunities to buy designer clothes at rock bottom prices, with some items reduced to 25% of their original price!

Here are some diary dates:-  
24th - 26th Apr - Womenswear  
8th - 10th May - Menswear  
19th - 21st Jun - Womenswear  
26th - 28th Jun - Menswear  
25th - 27th Sep - Womenswear  
2nd - 4th Oct - Menswear  
15th - 17th Oct - Fabric  
4th - 6th Dec - Womenswear  
11th - 13th Dec - Menswear

If you want to look good and up-to-date or give a really super treat to your teenage son or daughter, the sales have fabulous bargains and we recommend them to you without hesitation.

The Worx  
45 Balfe Street  
King's Cross  
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Don't forget that the Clothes Show Live is at the NEC, Birmingham from 4th to 9th December inclusive!

If you'd like to publicise your product, then send the product, the picture and the information to us at:-

MKM News Line,  
PO Box 1479  
Maidenhead  
Berkshire SL6 8YX  
Fax: 01628-633250



# Freebie

Kamalini Trentham

## HELP PLUS A FREE GIFT FOR OUR READERS

Following on from two letters we published in our **Jan-Feb 1998** issue, we received a letter from **Kamalini Trentham** and the **Machine Knitting & Design Centre**. We're delighted that Kamalini has taken the time and trouble to respond. She writes:-

### Dear Anne

I would like to respond to two letters from the **Jan-Feb** issue of the **Machine Knitting Monthly** and the first one is from Rhoma H Williams of Edinburgh. I agree with her on both accounts, namely that many knitters would like to make their own patterns and that most are not sure how to work out the number of stitches and rows needed.

Rhoma has, of course, grasped the basic concept of making a tension swatch to measure the number of stitches and rows per inch or centimetre and I thought that Rhoma might like to know that the tedious task of accurately measuring and calculating can be made very simple.

A smart ruler called **Gauge Counter** does the measuring and dividing in one quick step, to give the number of stitches and rows per centimetre - if body measurements are in centimetres, or per inch - for those who still work in inches. It is available from:-

**Machine Knitting & Design Centre**  
High Cross House  
High Cross  
Aldenham  
Watford  
Hertfordshire WD2 8BN  
Tel:- 01923-859242)

The cost is £2.50 inclusive of postage and packing and it comes complete with instruc-

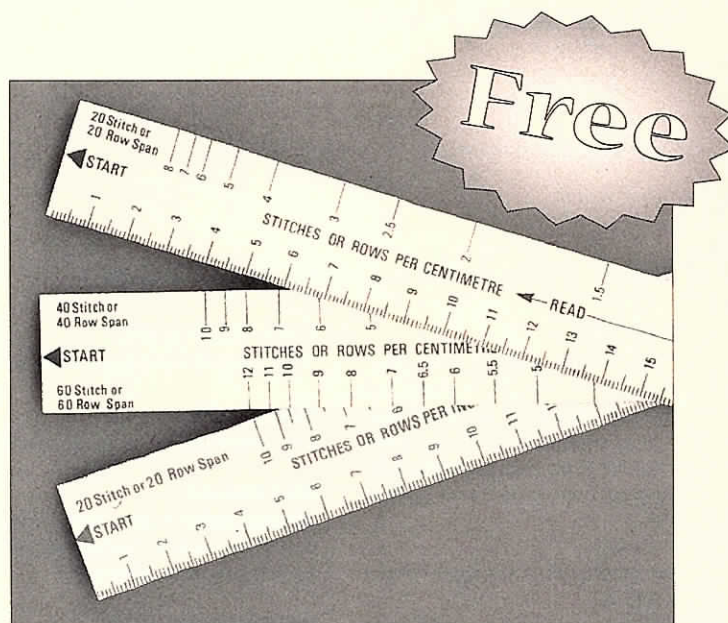
tions on making and reading a tension swatch.

The second letter is from Sylvia Sloane of Dublin who has bought a Brother 710 machine. There are some very interesting features in this machine which is a newer version of the Brother 588. Sylvia may be interested to know that when I made the Start Knitting series in 1989, the machine was a current model and, therefore, is included on the videotape **Start Knitting on the Brother**.

In the early days of machine knitting in the United States, Brother used to provide postal home knitting tuition to their customers. I have a complete course for the Brother 552 which is very similar to the Brother 588 with eight push button pattern selection. I will be very happy for Sylvia to have a photocopy and this may be particularly helpful when used with the manual that she has already located.

I used my 588 until 1994, when I donated it to an appeal for knitting machines for Romania. The video tape is available from Machine Knitting & Design Centre at the above address and I'd be very pleased to let anyone have further information if they write to me or telephone me at the address shown.

Best wishes  
Yours sincerely  
Kamalini



## 30 GAUGE COUNTERS FOR OUR READERS

Kamalini has very generously sent us 15 centimetre Gauge Counters and 15 inch Gauge Counters for our readers. They are **FREE** to 30 of our readers. Just send us your name and

address - on either a postcard or a sealed envelope - and tell us whether you work in centimetres or inches and we'll put your name in the hat. The first 30 names drawn from the hat on May Day will each receive a free gift! ■

M E T R O P O L I T A N

**MAKE THE MOST**

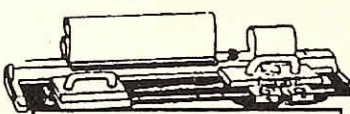
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Freebie



# Textured Sweater

Designed by Mary Smith

Stitch pattern designed by Judy Dodson

## PATTERN

\* Set carriage to hold. Push Ns 1 and 2 at left and Ns 1, 2 and 3 at right of centre 0 to HP, leave next 3 Ns at each side in WP and push foll 5 Ns to HP. Rep along the row, keeping 3 Ns in WP and 5 Ns in HP.

K 4 rows.

Set carriage to K sts back to WP.

K 6 rows.

Using a one-eyed transfer tool, pick up floats and place all loops on to centre N of each group of 5 Ns previously in HP. Set carriage to hold.

Push Ns 2, 3, 4, 5 and 6 at left and Ns 3, 4, 5, 6 and 7 at right of centre 0 to HP, leave next 3 Ns at each side in WP and push foll 5 Ns to HP. Rep along the row, keeping 3 Ns in WP and 5 Ns in HP.

K 4 rows.

Set carriage to K sts back to WP.

K 6 rows.

Using a one eyed transfer tool, pick up floats and place all loops on to centre N of each group of 5 Ns previously in HP \*.

These 20 rows from \* to \* form one patt.

## BACK

Push 145 [161, 177] Ns at centre of machine to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Hang weights. Set RC at 000. Using MC, K 2 rows \*\*.

Cont in patt, K 400 rows. Cont in st st. K 2 rows. Place marker at each side of centre 75 Ns. Using WY, K a few rows and release from machine.

## FRONT

Work as for Back to \*\*.

Cont in patt, K 360 rows. RC shows 362. 42 rows less have been worked to shoulder than on back.

## SHAPE NECK

Push 80 [88, 96] Ns at left to HP.

## PATTERN RATING

\*\*\* For knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge machines.

## MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

2 x 500 g cones in Dark Coral (MC).

1 x 500 g cone in Melon (C).

## GARMENT WEIGHT

Finished garment in first size weighs 555 g.

*The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Telephone:- 0116-240 4464.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

## MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 102 [113, 125] cm, 40½ [44½, 49½] in.

Length to shoulder without edging 59 cm, 23½ in.

Sleeve seam without edging 46 cm, 18 in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

28 stitches and 68 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 6).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

- We used purl side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- When shaping neck edge in HP, push patt Ns from HP to UWP instead of setting carriage to K sts back to WP.

Cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 2 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 1 N at neck edge to HP on next and foll 13 alt rows, K 1 row. Cont in st st. Push 1 N at neck edge to HP, K 2 rows. 35 [43, 51] sts. Using WY, K a few rows and release from machine.

With carriage at left and using a transfer tool, push 65 [73, 81] Ns at left from HP to WP. Finish to correspond with first side, reversing shaping. Push the remaining 75 Ns from HP to UWP. Push 1 N at each end from NWP to WP. Pick up 1 st at each edge and place on to Ns. 77 sts. Using WY, K a few rows and then release from the machine.

## SLEEVES

Push 61 [65, 69] Ns at centre of machine to WP with extra N at right. Using MT and WY, cast on and K a few rows ending with carriage at right. Hang weights. Set RC at 000. Using MC, K 2 rows. Cont in patt and shape sides by inc 1 st at each end on every 6th row until there are 161 [165, 169] sts. K 10 rows. RC shows 312. Adjust length at this stage, if required by a number of rows divisible by 10. Cont in st st. K 2 rows. Using WY, K a few rows and release from machine.

## JOIN RIGHT SHOULDER

Push 35 [43, 51] Ns to WP. With K side of right front shoulder facing, replace sts on to Ns. With P side of right back shoulder facing, replace sts on to same Ns. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

## LOWER EDGING

Push 144 [160, 176] Ns to WP. With carriage at left and K side facing, replace sts from lower edge of Front on to Ns placing 2 sts tog on end N.

\* Push all Ns except the first 4 Ns at left to HP. Set carriage to hold. Using MT and MC, K 16 rows.

Take these 4 sts off on to a transfer tool, push empty Ns to NWP, miss next 4 Ns and replace sts on to foll 4 Ns (leaving Ns in HP). Do not break yarn.

Push 4 end Ns at left from HP to UWP.

Using C, K 16 rows.

Take these 4 sts off on to a transfer tool, push empty Ns to NWP, miss next 4 Ns and taking sts under MC, replace sts on to foll 4 Ns (leaving Ns in HP). Do not break yarn.

Push 4 end Ns at left from HP to UWP.

Cont in this way across all sts, alternating colours and keeping sts under trailing yarn each time. When last 8 Ns are reached, K 2 strips as before, placing sts on to WY\*.

Push 144 [160, 176] Ns to WP. With carriage at left and K side



facing, replace sts from lower edge of Back on to Ns placing 2 sts tog on end N. Push all Ns except the first 4 Ns at left to HP. Set carriage to hold. Replace sts from WY on to 8 Ns at left. Keep continuity of patt across Back to last 8 Ns. K 2 strips as before, placing sts on to WY. Graft to first 8 sts on Front.

#### LOWER SLEEVE EDGINGS

Push 60 [64, 68] Ns to WP. With carriage at left and K side facing, replace sts from lower edge of Sleeve on to Ns placing 2 sts tog on end N. Work as for Lower Edging from \* to \*.

#### TOP OF SLEEVE EDGINGS

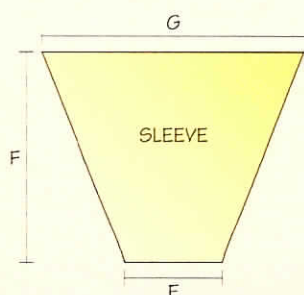
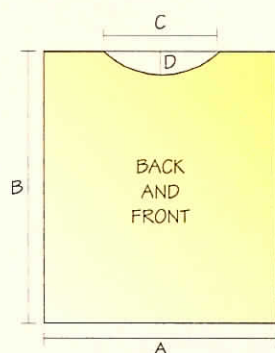
Push 160 [164, 168] Ns to WP. With carriage at left and K side facing, replace sts from top of Sleeve on to Ns placing 2 sts tog on end N. Work as for Lower Edging from \* to \*.

#### NECK EDGING

Push 152 Ns to WP. With carriage at left and K side facing, replace 75 sts from back neck on to 75 Ns at right and 77 sts from front neck on to 77 Ns at left. Work as

### Diagrams

- A = 51.5 [57.5, 63] cm
- B = 59 cm
- C = 26.5 cm
- D = 6 cm
- E = 21.5 [23, 24.5] cm
- F = 46 cm
- G = 57.5 [58.5, 60] cm



for Lower Edging from \* to \* but across back neck, K 12 rows instead of 16 rows, starting 2 strips before the end of the front neck.

#### JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

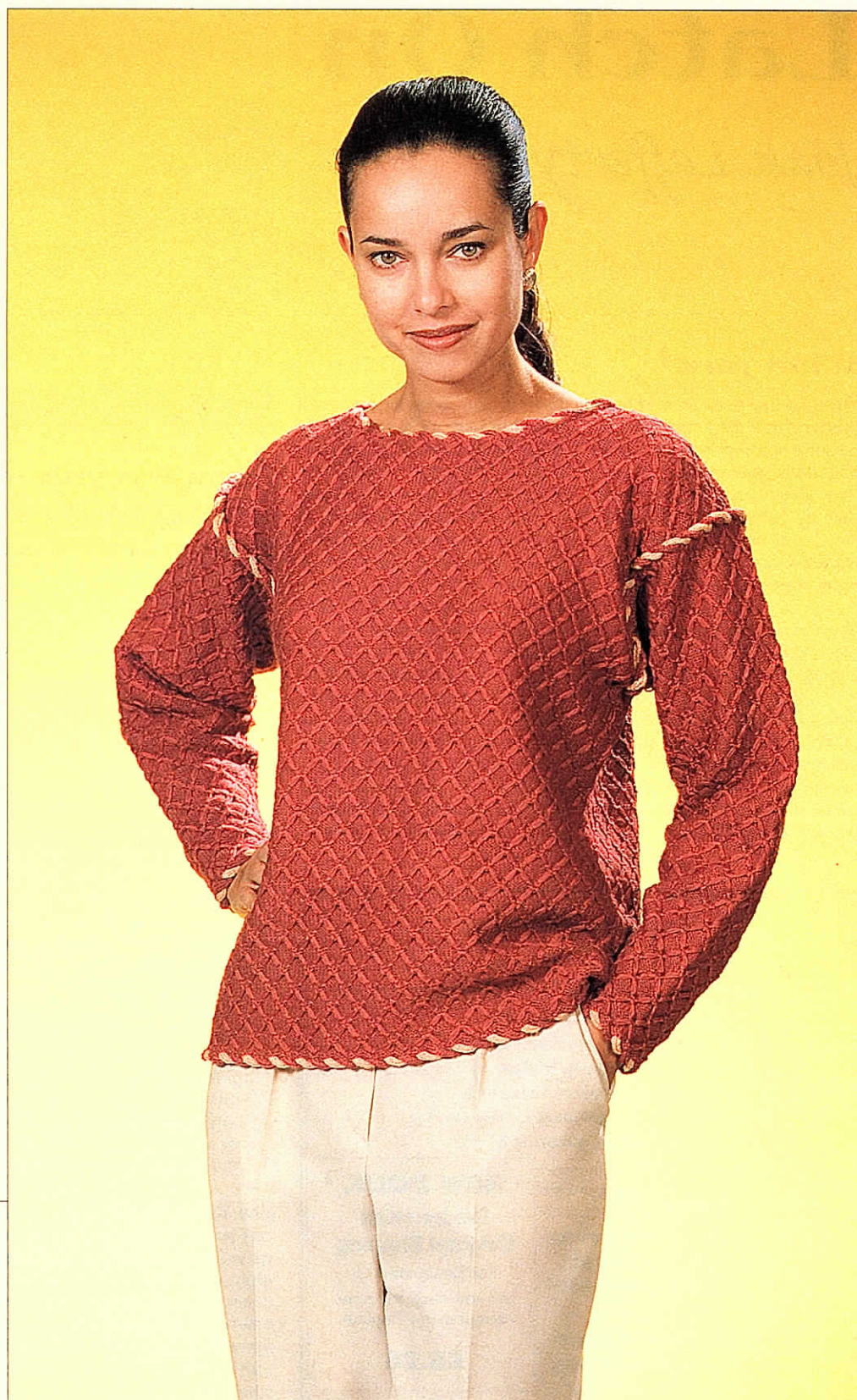
#### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press

carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

#### MAKING UP

Set in sleeves matching centre to shoulder seams being careful to keep edging to outside. Join side and sleeve seams. Graft sts on WY on sleeves and neck to first 8 sts. ■





# Latch On

Joan Lafferty

## What yarn?

This lady had been an avid hand knitter, but had to give up because of arthritis in her hands. She didn't want to give up knitting altogether, so had the idea that by getting a machine she could still keep her children in woollies for the winter. Quite right, I approve of that!

She had obviously been to a knitting exhibition and got herself completely overwhelmed by everything on show. I'm glad she didn't fall for the charms of a machine sales representative, because she might have found herself with a machine that was no help at all for someone with painful hands.

Instead, she came to me and I was able to demonstrate on my trusty Brother 836 machine. This model, together with the Knitmaster of about the same vintage, will do all she wants, in the way of children's garments, for the time being. She was a bit surprised when she pushed the carriage across to find it went much more easily than she had imagined. (I have an idea that the carriage of a Knitmaster machine was a bit heavier, but it's a long time since I have used one.) So, she had answered her first question - could she manage the machine? Yes, she could. I had threaded up with "4-ply" acrylic, using two colours, to demon-

A newcomer to machine knitting asked me recently what all the figures mean on the inside of cones of yarn.

strate how easy it is to do this type of work - as well as stocking stitch.

- "It doesn't look like 4-ply", she said.

I had to agree that it certainly did not look like hand knitting "4-ply". In my experience, this is rather thicker than that wound on cones for the machine. Her next thought was that she normally uses double knitting for her hand work.

- "Why do you want to use double knitting?", I asked. "Is your house very cold?" (I had gotten to know her well by this time and knew she would not mind a little gentle teasing.)  
- "It's quicker", she explained.

One thing a knitting machine can boast is that it is quick - so we established that her children didn't really need thick garments - well, not indoors at any rate. Of course, when she became a bit more experienced she would find that using Card 1 and tuck stitch, she could thicken up the "4-ply" so that it would be just as warm as her double knitting.

Another use for our old friend Card 1 is to thread up for Fair Isle, using two balls, but in the main colour only. This does leave small floats on the back, but is much warmer. However, since her children are still small, she could use double knitting, if she wished, working on every other needle. Some knitters become confused in doing this, particularly when using a charting device. I feel the

best way to think about it is to disregard the non-working needles altogether. As a matter of fact, I had one student who got in a terrible muddle.

- "Take out the non-working needles", I suggested.

She did just this - and got along splendidly. I don't think I would have gone to these lengths myself, but at least she had no difficulty when it came to decreasing. She couldn't put a stitch on a needle that wasn't there!

You may wonder why I suggest that my beginner uses double knitting whilst her children are still small? By disregarding every other needle, she has reduced the number of working needles to 100 - so couldn't make a sweater for her six foot tall, burly husband.

I gave this lady a leaflet about a knitting exhibition not far from where we live. I did not choose to go myself, because I knew what I would do . . . buy some more yarn! I honestly do not have the space in my rabbit hutch - sorry, new bungalow - for any more cones.

I'm sure you know what it is like in these one-day affairs, often held in a school. The corridors are lined with big cardboard boxes, filled with cones in all sorts of colours and thicknesses. It's great fun digging down to the bottom to see if there's just that cone you have been hunting for - and coming up with a cone of mohair in very thick yarn, but

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Which yarn?



These thin yarns can be wound together to make them thicker and it takes three strands of 2/30's to make something very approximately of a four ply thickness. I have just made a little child's jumper using three strands of 2/28's. I knitted it on Tension 7, which is what I nor-

I hope my new friend will take up machine knitting; I know already that her sense of humour and mine match. It will not take long before she is as daft as I am - in the nicest possible way, I hope. ■

## Machine Knitting Monthly 11



# Pick a Card

Maggie Andrews

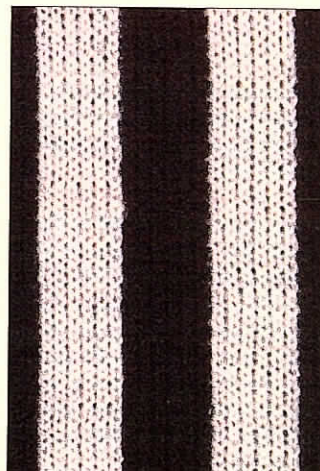
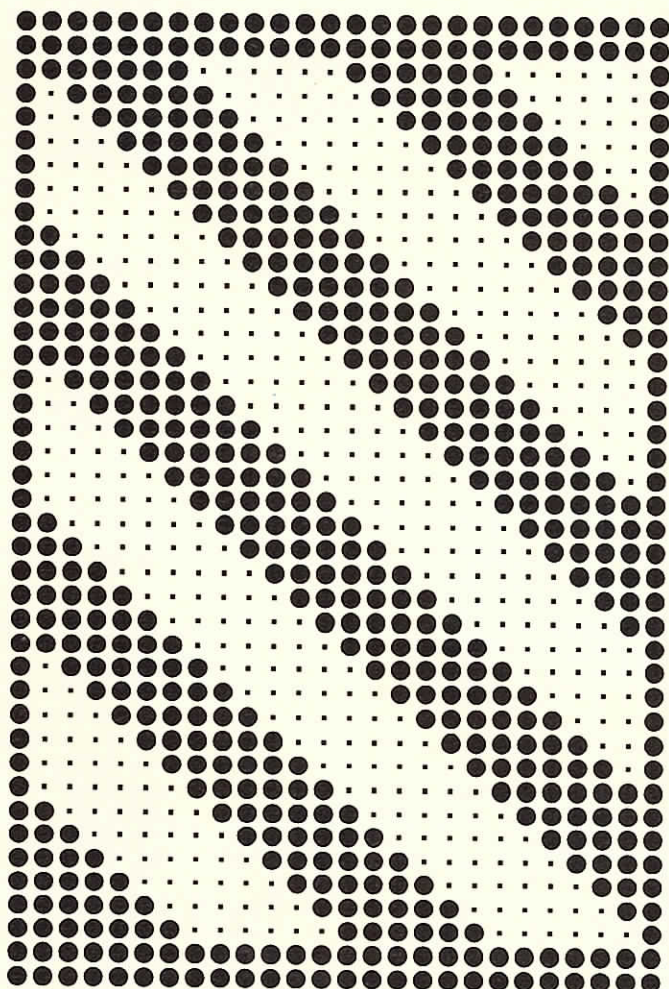
## Part 2 - Stripes, Checks & Checkerboards

Hello again! I'm back with more tricks up my sleeve. The diagonal stripes of last month have disappeared and, in their place, I've pulled out of my hat (knitted, of course!) vertical stripes, checks and checkerboards.

All this month's patterns are knitted with the card locked on a row. Any row will do, unless a particular row is stated in the instructions. Don't always use the same

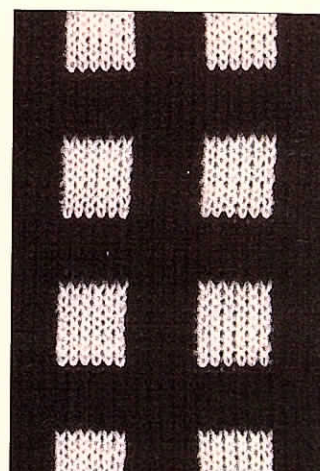
row, or you will wear it out and spoil the card.

For these samples, the main colour (MC) is Black and the contrast colours (C) are numbered. The first yarn goes in Feeder 1/A and the second yarn goes in Feeder 2/B. When only one yarn is stated, work in stocking stitch; where two yarns are stated, work in Fair Isle. Lock the card on any row.



Sample 1

Using MC/C1 just knit.



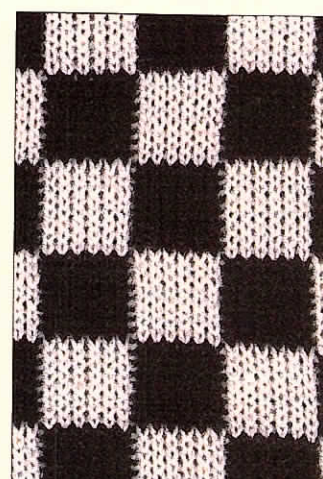
Sample 2a

Using MC/C1, K 8 rows. Using MC, K 8 rows. Repeat these 16 rows.



Sample 2b

Using MC/C1, K 8 rows. Using MC, K 8 rows. Using MC/C2, K 8 rows. Using MC, K 8 rows. Using MC/C3, K 8 rows.



Sample 3

\* Using MC/C1, K 8 rows. Using C1/MC, K 8 rows \*. Repeat from \* to \*.

There are limitless variations of colours and rows to all of these ten patterns. Do carry on experimenting with this and other punchcards. If you come up with anything special, do let me know!

I'm now going back to my "magic machine" to try the same punchcard on slip stitch and see what illusions I can next perform. See you next month and, meanwhile, Pick A Card and have fun! ■





Sample 4

Using MC/C1, K 8 rows. Using C1/C2, K 8 rows. Using C2/C3, K 8 rows. Using C3/MC, K 8 rows.



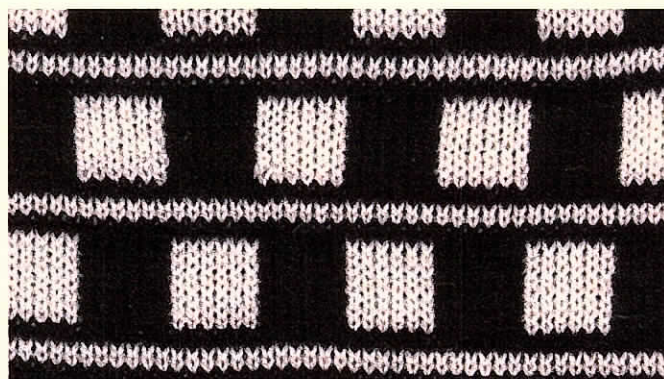
Sample 5

\* Using MC/C1, K 8 rows. Using MC/C2, K 8 rows. Using MC/C3, K 8 rows \*. Repeat from \* to \*.



Sample 6

\* Using MC/C1, K 8 rows. Using MC, K 2 rows. Using C1, K 2 rows. Using MC, K 2 rows \*. Repeat from \* to \*.



Sample 7

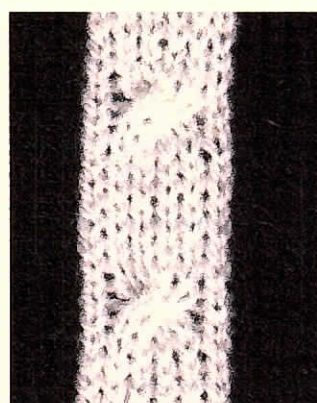
\* Using MC/C1, K 8 rows. Using C2/MC, K 8 rows. Using MC/C3, K 8 rows. Using C4/MC, K 8 rows \*. Repeat from \* to \*.



Sample 8

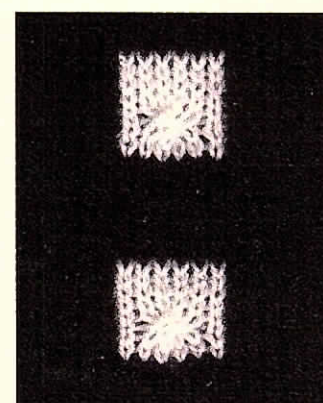
\* Using MC/C1, K 8 rows. Using MC, K 2 rows. Using C1, K 2 rows. Using MC, K 2 rows.

Using C1/MC, K 8 rows. Using MC, K 2 rows. Using C1, K 2 rows. Using MC, K 2 rows \*. Rep from \* to \*.



Sample 9

Work as Sample 1 but cable the centre two stitches of all the C1 stripes, by crossing left over right, every ten rows.



Sample 10

Work as Sample 2 but cable the two centre two stitches of each C1 square, by crossing left over right, halfway up each square.



# Cut & Sew

Debbie Kendall

## Altering Garments - Part 2

Carrying on from last month's article, this month we are going to explore some more ways of altering knitted garments - not just making them smaller, but also some ways of making them bigger!

### SHORTENING A SKIRT

First though, let us take a look at a skirt which we have knitted far too long. The alterations will be done at the waist edge where it doesn't show, rather than at the hem edge. If you think about it, it would be very difficult to get a lovely neat finish that you could be proud of at the hem line.

- 1 Try on the skirt and decide the amount to take up.
- 2 Now remove the waistband and measure this amount down from the waistline.
- 3 Mark it all the way around the waistline, using the marking pens, or carefully tack. Don't be tempted to skip this marking, do it carefully and it saves a lot of heartache. As I have said before, if you just take your scissors to the work without this marking stage, you can end up with more problems than before!
- 4 Now sew along the line with a medium length, medium width zigzag stitch and cut off the excess knitting. Make sure you cut along the right side of the stitching line and remember you want the stitching left on the skirt! This seems an obvious thing to say but I have seen many a person cut the wrong side of the stitching line.
- 5 All that remains is to replace the work on to the machine and add a new waistband.

### SHORTENING A SIDEWAYS KNITTED SKIRT

A problem that you might encounter when you are shortening a sideways knitted skirt is that the waist becomes bigger when you cut off a bit at the top. To overcome this, you should just ease in the waist of the skirt when you replace it on the machine.

- 1 Working on one half of the waistband at a time and with the right side of the skirt facing you, put your three-pronged transfer tool through the stitches at one side seam and place these on to three needles.
- 2 This time, allow the work to hang down in a curve and pick up again in the middle of the waist and at the other side seam.
- 3 You should see two smaller curves hanging down, pick up the middle of these and place on to the needles. It should now be easy to pick up the rest of the waist.
- 4 Bring all the needles you have picked up out to holding position and close the latches. You should now be able to knit. However, if it is difficult because of the zigzag stitching, knit one row by hand - please see the note below \*.
- 5 Knit double the depth of the elastic plus two rows. If you are unsure of the number of rows required, knit a trial piece.
- 6 Remove the waistband on waste yarn. Fold the band so that it is slightly longer on the front than the back, then you can back stitch it down on the right side of the skirt below the pick up line. In this way the cut edge is completely enclosed and no one will ever know that you have shortened your skirt.

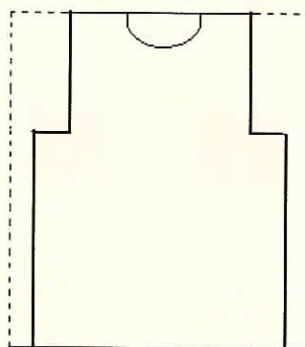
### TO KNIT A ROW BY HAND

- 1 Bring out all the needles to holding position.
- 2 Close the latches of the needles and now carefully take the needles back to upper working position.
- 3 Start at the end nearest the carriage and slip the end of yarn under the latch of the needle without opening it.
- 4 Pull that needle back to working position, pulling the yarn through the work you have just picked up and making a new stitch.
- 5 Carry on like this until all of the needles have been knitted back.

There is always some way to rescue a so called "disaster"!

Staying on the theme of making garments smaller, the other day a friend asked for help. She had decided to knit a big, baggy jumper for herself. The jumper was knitted and then each piece beautifully embroidered before making up. The problem was that when it was sewn together, my friend found out that "big and baggy" didn't suit her - so what was she to do?

We decided that the only avenue to take was one of cut and sew. The jumper was tried on to see how much needed to be taken in. As it was very important not to cut into any of the embroidery, we decided to undo the sewing up and alter each piece individually. The width of the garment needed to be reduced by 8 cm on both the front and the back. It also needed to come in more over the shoulders therefore we drew the following shape on our garment pieces:-



I then overlocked over the marked lines to make a new front and back. The overlocker had fine yarn threaded through both of the loopers and the finished edge looked really good. If you haven't got an overlocker, it would be possible to zigzag with the sewing machine over the cut edges. The finish doesn't look so good, but it would be strong enough in wear.

To finish the jumper, all my friend had to do was to knit a few more rows at the top of the sleeves - see note below \*\* - set them in and then, with mattress stitch, sew up the side and sleeve seams. Instead of a welt, the hemline was finished with some hem tape to give us a tunic-style garment. The hem tape was sewn to the bottom of the hem, right sides together and then turned to the wrong side and sewn down by hand.

\*\* It is always difficult to decide just how long a drop shoulder sleeve should be. You can always measure a jumper you have already knitted - but this isn't always accurate. For accuracy, you need to enlist a friend to measure you.

Hold your arm at right angles to your body and get your friend to measure from the middle of your back to your wrist. Now measure the back of your knitted garment, halve this and take it away from your personal measurement. The amount left is the sleeve length required.

### EXAMPLE

Length from centre back to wrist = 70 cm  
Half of the back of the jumper = 24 cm  
Therefore, sleeve length = 46 cm

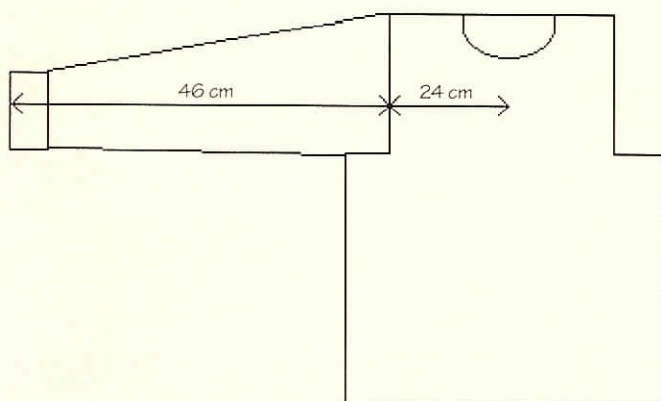
### MAKING GARMENTS LARGER

We have covered, in depth, making garments smaller so now let's go on to making them bigger!

### WIDENING A GARMENT

What about that jumper that is too narrow? The first thing to decide is how much bigger it needs to be; the next thing to decide is where to make it bigger and the least conspicuous place is under the arms!

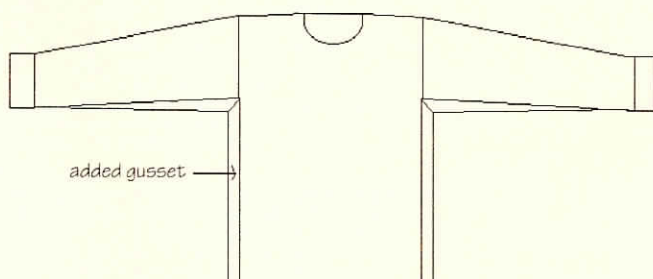




Unpick the side and sleeve seams then either knit, or cut from fabric, the amount of extra width needed and sew this in. You would probably find it better to taper the insert at the cuffs, otherwise they would be far too baggy.

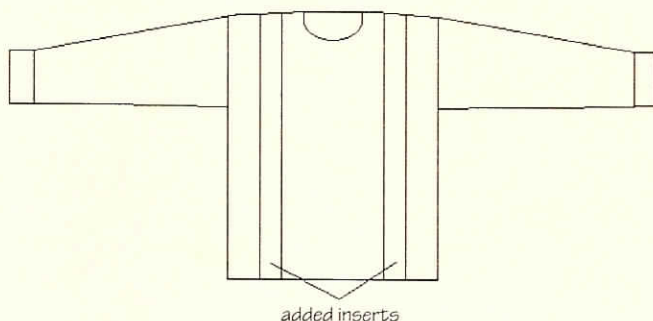
would look as if you had planned this garment.

If you use a knitted insert, perhaps a Fair Isle motif would look best - otherwise, use any fabric you like. The only criterion is that the fabric used must wash like



This isn't a very pretty way of adding width - and we could have much more fun if we add the width as shown below:-

the completed garment. I recently noticed, in my local fabric shop, some lovely imitation suede fabric which would look



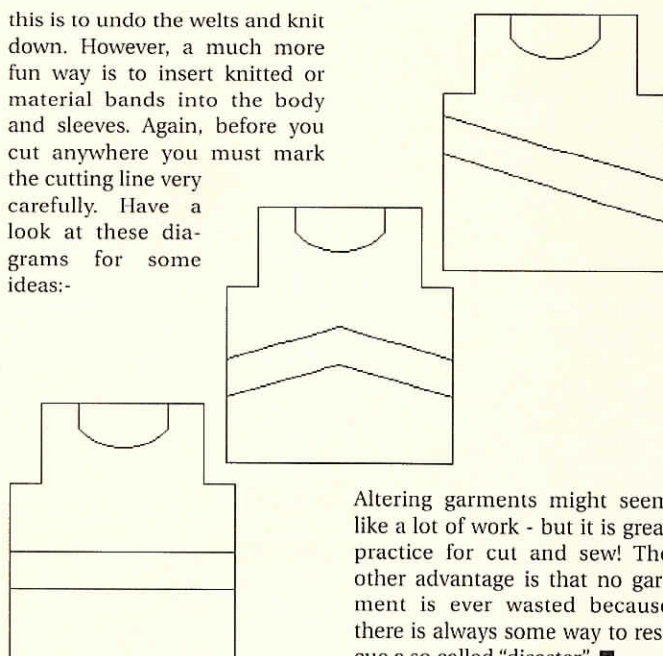
You would have to take great care to cut straight down a line of stitches, without wavering! However, the finished effect would be more effective. Don't forget you will need to mark before you cut. The inserts could be either knitted or cut out from fabric and if you choose wisely, it

great on a man's cardigan. (More about mixing knitwear and fabric together next month!)

#### LENGTHENING A GARMENT

The last way of making a garment bigger is to lengthen it and the simplest way of achieving

this is to undo the welts and knit down. However, a much more fun way is to insert knitted or material bands into the body and sleeves. Again, before you cut anywhere you must mark the cutting line very carefully. Have a look at these diagrams for some ideas:-



Altering garments might seem like a lot of work - but it is great practice for cut and sew! The other advantage is that no garment is ever wasted because there is always some way to rescue a so called "disaster". ■

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# Dear Anne

Dear Anne,

Having had the feeling all these weeks that there must be something really wrong at your end, I was very pleased when the postman brought MKM, but very sorry to read of the sadness involved which had contributed to the delays. Your magazine has always come across as though it was run by real human beings - and now we know so! Thank you for finding the determination to keep going.

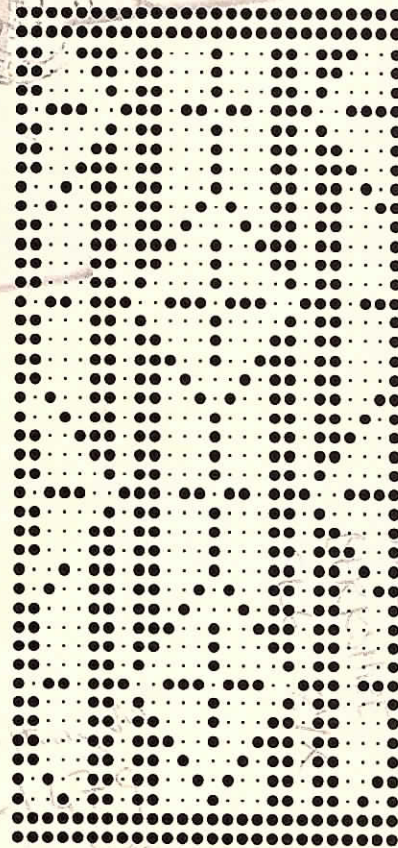
In your November-December 1997 issue, I was intrigued with the punchcard pattern on page 25 and have seen a way to shorten some of the floats by making a slight alteration to the card. With these shorter floats I feel that it could now readily be used for the menfolk and children too. If the pattern is being used for fairly

large garments, a further idea is to use elongation. By this method the original single row contrast line becomes two rows, so making it easier for yarn changing.

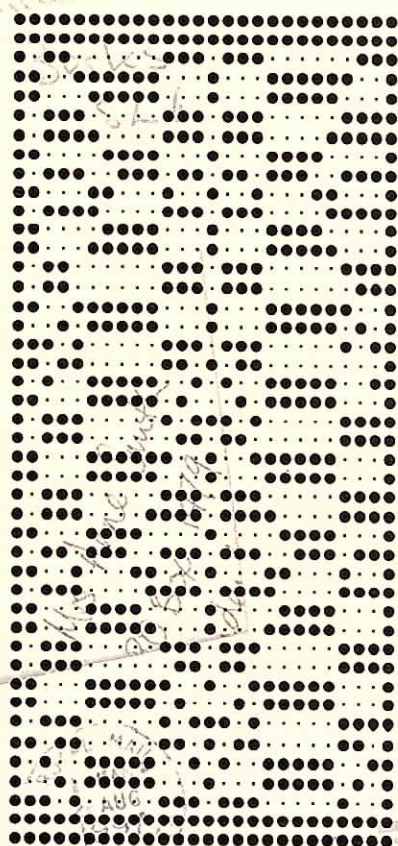
Obviously the designer of the original card had put thought into her work, so I decided to see if there was a way of keeping her original design, but this time doing away with the floats altogether. Unfortunately, my method for this does away with the single third colour too! I have worked it out as a double jacquard punchcard for 24st punchcard machines with ribber attachment. I enclose copies of both cards.

Yours sincerely,  
Margaret Harris.  
Tiverton, Devon.

Punchcard A - Shorter floats  
version, Fair Isle  
Variation on original in MKM  
November-December 1997  
p.25



Punchcard B - Double Jacquard  
version using 2 colours only  
Variation on original in MKM  
November-December 1997  
p.25



As featured on BBC's "Computers Don't Bite"

## Fittingly Sew



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# Helping Hand

Eileen Mellor

## Part 2 - Yarns for machine knitting

### TAKE NOTE

First of all, I do urge you to try to get into the habit of writing down the instructions and pattern of every garment you knit. I now have quite a collection of small exercise books with every move I have made - on the machine of course! You also need to note down the sizes of family and friends. Record such things as their sleeve length and whether or not they need extra rows, extra width or whatever. If all the information is down on paper, you can surprise them by knitting something special for their Birthday or Christmas without them knowing anything about it!

Not too long ago, my friend Joyce made a great jumper for my daughter. She was really thrilled with it and asked Joyce if she

would knit her another one in a different colour. Unfortunately, Joyce had taken the body from one pattern, the sleeves from another and had written nothing down so, of course, could not duplicate it again. She was so cross and now is also in the habit of putting at least some of her patterns down in writing.

We also have a "Swear Box" and, believe you me, it's still often used! We use the money we collect from it to buy more cones of yarn and it does come in very handy. Having said that, we have now decided that we are - or should be - experienced enough not to need our box! As we become more experienced, we all automatically stop making the really silly mistakes that we used to and become more care-

ful. One thing Joyce and I find useful is to repeat the instructions out loud, especially when doing Fair Isle, which can be rather complicated at first!

### YARNS

There are some marvellous yarns on the market nowadays, including many that are really thin yarn and lovely for machine knitting. Often, they are referred to as "Industrial Yarn", because they have been previously used by industrial firms making saleable garments. This thin yarn is often knitted, on standard gauge machines, using three strands together.

### WOOL & CONE WINDERS

A wool winder or cone winder can come in very handy if you need to wind off three small cones from one large cone. Unless you are lucky enough to be able to get three cones of yarn exactly the same batch and dye number, you will certainly need to re-wind!

Beginners can find it difficult to knit with three separate strands of yarn flowing through the machine at one time, possibly all at slightly different tensions. Often, one or more of the strands can be caught up and tangle, causing the carriage to jam and the knitting to fall off the machine. For good results, it's best to wind the three strands of yarn together first.

Hand winders are available but, to make life easier, there's an excellent range of electric yarn

winders available from Hague. Although there's no tension mast supplied with the basic model, you can always thread the yarn through the tension unit on your machine, then let the yarn flow through to the winder. There are also larger models available and these include a tension mast. The 500 g jumbo winder is ideal for creating your own chunky yarn!

If you think you are likely to use a lot of industrial yarn, you might also like to think about yarn twistors that put a gentle twist on the yarn, as you wind. A twister is ideal for using three different colours, because it blends the yarn as it twists and eliminates the unsightly lined or block effect from knitting two or more colours straight from the cone. An electric twister is pure luxury, but you can also buy a twisting yarn stack for under £15. You stand the cones on the stack and thread the yarn up through the centre of each cone. As the yarn flows through, the strands are gently twisted and the colours are blended. If you would like more information or a free leaflet and price list, you'll find Hague's address on page 00.

### BARGAIN BUYS!

Industrial yarn is usually labelled 2/28's or 2/30's and, when knitted up, it is really soft and thick. I is also especially good for keeping us warm during cold weather. We have a marvellous young man who has a market stall in the city and he is very obliging at getting industrial yarn for us. He



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This month, we turn our attention to one of the most important aspects of machine knitting. Beginners have to acquire a knowledge of yarns that are suitable for machine knitting - as soon as possible!



even will go so far as to bring his car full to our homes to get us to buy!

Joyce and I also go to car boot sales for a lot of our accessories such as buttons. You can pick up some marvellous bottles and packages of buttons really, really cheaply at a car boot sale. If you have gone to the trouble to knit a garment, the buttons will finish it off very nicely! You can almost always find a very good selection of buttons and motifs in larger stores, but I find they often tend to be rather pricey. Having said that, I find that I do "go to town", as it were, for something special.

#### ORDERS PLEASE!

You might have gathered that my daughter is our "Fashion Model" and she gallantly wears most of the garments that we knit. As she works in a large store, we do get quite a few orders. Nowadays, we take great care before accepting orders "only in another colour, or another yarn", because I did have one real disaster recently.

I had some maroon Chenille yarn that was really beautiful. I found a great pattern for it in Fair Isle and knitted the jumper up, combining it with cream cotton. It was really lovely and my daughter carried it off with joy. However, after wearing it for a couple of days, the Chenille began to poke through the cotton and eventually it hung down in horrid strands. Yet another idea bit the dust - and I was really disappointed because it looked great at the time.

If you are a beginner, do use good quality yarn - because the time to struggle with difficult yarn is not whilst you are learning! Many machine knitters like Bramwell's Fine 4-ply because there is a good selection of colours and most machine knitting shops stock it. Do remember that all dyes vary, so it's best to buy two cones if you need to knit a large garment that may need more than one cone of the same colour. Make sure you check that the dye lot is the same for both

cones, before you buy! Acrylic yarn is especially good for children's clothes, because a child's head is large and the neckline must stretch easily over the head.

Most cones of yarn will be labelled "3-ply" or "4-ply" and also have the weight of yarn, in grams, on the label. As a rough guide, I find that a man's sweater usually requires just over 500 grams of 4-ply yarn, so I always buy two cones for an "average" garment. Do remember that the remaining yarn will not be wasted! There should be enough not only for a young child's garment, but also to use as waste yarn.

#### TREND SETTER

I have just made myself a rather nice T-shirt, in cotton, to wear when I go to my slimming class - and started a trend! It has two large butterflies in each corner and I knitted it with the help of Joyce's single motif carriage. As I have only a very basic punchcard machine, she brings the carriage up to my house from time to time and we put motifs on garments. It's very good, but too dear for me to buy one for myself!

Don't forget that you can always add a single motif by selecting all the needles, then pushing back to working position those you don't need - though it is a bit of a fiddle. You do have to carefully work out where to position the knitting on the machine, in order to produce the motif in the right place. I must admit to being lazy and reaching for Joyce's carriage for single motifs!

I do find the accessories are really expensive, don't you? Only this week, Joyce dropped her linker and had to buy a new one - and I was amazed at the price. When you have to live within a limited budget, you do notice these things!

That's all for this month, but join me next time for more help and advice about the pitfalls and problems that befall most beginners. Til then, happy knitting! ■

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# Diary Dates

## WINDMILL SPRING SHOW '98

**Date** - 4th - 5th April.  
**Venue** - Horseshoe Inn, Windmill Hill, Hailsham.  
**Organiser** - Anne Thompson.  
**Telephone** - 01323-832159.

**4**  
APR

## NOTTINGHAM MACHINE KNITTING SHOW

**Date** - 19th April.  
**Venue** - Chilwell Olympia Sports Centre, Nottingham.  
**Organiser** - Alan Hunt.  
**Telephone** - 0115-922 3654.

**19**  
APR

## 14TH SOUTHERN KNITTING EXHIBITION

**Date** - 23rd - 26th April.  
**Venue** - Royal Bath & West Showground.  
**Organiser** - Nationwide Exhibitions.  
**Telephone** - 0117-970 1370

**23**  
APR

## CREATIVE STITCHES & PASTIMES

**Date** - 29th - 31st May.  
**Venue** - Sheffield Arena, Sheffield.  
**Organiser** - ICHE.  
**Telephone** - 01425-272711.

**29**  
MAY

## CREATIVE CRAFTS & ARTS '98

**Date** - 11th - 13th April.  
**Venue** - Alexandra Palace, London.  
**Organiser** - Marathon Event Management.  
**Telephone** - 0181-366 3153

**11**  
APR

## PINS & NEEDLES

**Date** - 23rd - 26th April.  
**Venue** - Alexandra Palace, London.  
**Organiser** - Marathon Event Management.  
**Telephone** - 0181-366 3153.

**23**  
APR

## LIVING CRAFTS

**Date** - 7th - 10th May.  
**Venue** - Hatfield House, Hatfield.  
**Organiser** - Living Crafts.  
**Telephone** - 01582-761235.

**7**  
MAY

## 2ND CRANBROOK KNITTING SHOW

**Date** - 30th May.  
**Venue** - Angley School, Cranbrook, Kent.  
**Organiser** - Ann Paine.  
**Telephone** - 01580-879316.

**30**  
MAY

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|        | Bright Regular Acrylic        | £2.07       | (12p/oz)       |
|        | Wool & Wool/Acrylic           | £2.28       | (13p/oz)       |
|        | Cotton & Cotton/Acrylic       | £1.47       | (8p/oz)        |
| 2 Ply  | Crepe/Acrylic (Filigree type) | £2.28       | (13p/oz)       |
|        | Lambswool/Angora/Nylon        | £4.55       | (26p/oz)       |
|        | Cotton                        | £3.41       | (19p/oz)       |
|        | ECD Cotton (Repeatable)       | up to £7.95 | (up to 45p/oz) |
|        | Wool                          | £2.73       | (15.5p/oz)     |
|        | Lambswool                     | £3.21       | (18p/oz)       |
|        | Bouclé                        | £2.07       | (12p/oz)       |
|        | Bouclé (Repeatable)           | up to £6.20 | (up to 35p/oz) |
| 3 Ply  | HB Acrylic                    | £2.07       | (12p/oz)       |
| 4 Ply  | Shetlands & Wool              | £2.73       | (15.5p/oz)     |
|        | Shetland (Repeatable)         | up to £7.24 | (up to p/oz)   |
|        | Chenille                      | £6.20       | (35p/oz)       |
|        | Mohair/Acrylic                | £2.07       | (12p/oz)       |
| Chunky | Aran Hank (Repeatable)        | £5.69       | (32p/oz)       |
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| 3 Ply | Acrylic   | 500 gm | £3.90 | (22p/oz) |
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Date - 8th - 11th October.  
Venue - NEC, Birmingham.  
Organiser - Nationwide  
Exhibitions.  
Telephone - 0117-970 1370.

**8  
OCT**

**RIVERSIDE SPINNING  
OPEN DAY**

Date - 6th - 7th June.  
Venue - Dock Mills,  
Dockfield Terrace, Shipley.  
Organiser - Riverside  
Spinning Co.  
Telephone - 01274-  
596875.

**6  
JUN**

**KNITTING & STITCHING  
SHOW**

Date - 15th - 18th October.  
Venue - Alexandra Palace,  
London.  
Organiser - Creative  
Exhibitions.  
Telephone - 0181-690  
1200.

**15  
OCT**

**MACHINE KNITTING  
SUMMER SHOW '98**

Date - 18th July.  
Venue - John Ruskin College,  
Selsdon Park Road, Croydon.  
Organiser - Anne Kent.  
Telephone - 01342-313562.

**18  
JUL**

**CASTLETON MACHINE  
KNITTERS' DAY**

Date - 18th October.  
Venue - The Mosses Centre,  
Bury  
Organiser - Vera Palmer  
Telephone - 01706-650064

**18  
OCT**

**10TH MACHINE  
KNITTING EXHIBITION**

Date - 25th July.  
Venue - Chepstow Leisure  
Centre, Chepstow.  
Organiser - Alice Wilmshurst.  
Telephone - 01594-562161.

**25  
JUL**

**12TH SCOTTISH  
KNITTING EXHIBITION**

Date - 23rd - 25th October.  
Venue - Royal Highland  
Centre, Ingliston, Edinburgh.  
Organiser - Nationwide  
Exhibitions.  
Telephone - 0117-970  
1370.

**23  
OCT**

**SOUTHPORT KNITTING  
EXHIBITION**

Date - 22nd August.  
Venue - Birkdale High School,  
Windyharbour Road,  
Southport.  
Organiser - Dorothy Mitchell.  
Telephone - 01704-  
228430.

**22  
AUG**

**KNITTING & STITCHING  
SHOW**

Date - 5th - 8th November.  
Venue - RDS Dublin.  
Organiser - Creative  
Exhibitions.  
Telephone - 0181-690 1200.

**5  
NOV**

**THE JUST KNITTING  
SHOW**

Date - 5th September.  
Venue - Thornbury Leisure  
Centre, Bristol.  
Organiser - Kathryn  
Smeaton.  
Telephone - 01454-  
261361.

**5  
SEP**

**KNITTING & STITCHING  
SHOW**

Date - 19th - 22nd November.  
Venue - International Centre,  
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Organiser - Creative  
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**19  
NOV**

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# Silver Special

Maggie Dyke

## Black & White - Part 5

Before we start properly this month, I think I'd better explain why I was rabbiting on about Madonna and her underwear at the end of last month's article!

If you look at this month's garment, you'll see two diamond shapes round about waist level and some smaller diamond shapes with the points at the side cut off, higher up. What was bothering me when I was planning this garment was that if I wasn't careful, the diamonds were going to end up in an embarrassing part of the chest area and we'd end up looking like Madonna when she wore that very pointy bra! However, by dint of doing lots of sums and working out exactly where on the garment the diamonds were going to be, I managed to avoid the busty bits.

### ROOM FOR IMPROVEMENT (AND SOME THERMALS)

Now then - to business! Round about this time of year, I like to wear lots of layers to keep warm and cosy when I'm out and about and also so that I can take some of my layers off when I'm inside. This month's woolly is nice and big and baggy, leaving lots of room for thermal underwear, a couple of tee-shirts and a fine gauge stocking stitch woolly. I don't mind looking a size larger than I really am as long as I'm warm, but I do object to the top layer looking like a second skin and showing off all my lumps and bumps!

### SLIMMING STRIPES

Whilst I don't mind too much looking a size larger in order to keep warm, I do try to keep the increase to a minimum. If you look at the choice of fabrics for this month's garments, you'll see we've opted for the one with the strongest vertical stripes, in an attempt to counteract the sudden weight increase!

### REVOLUTIONARY RIBS

Just before we move on to the fabric instructions, I'd just like to

draw your attention to one more feature of the garment. The hem, side vents and sleeve heads all use a rib which I think I may have invented, because I've never seen it used by anyone else. (I'm now standing by for lots of letters from people saying they first used this technique in 1920!)

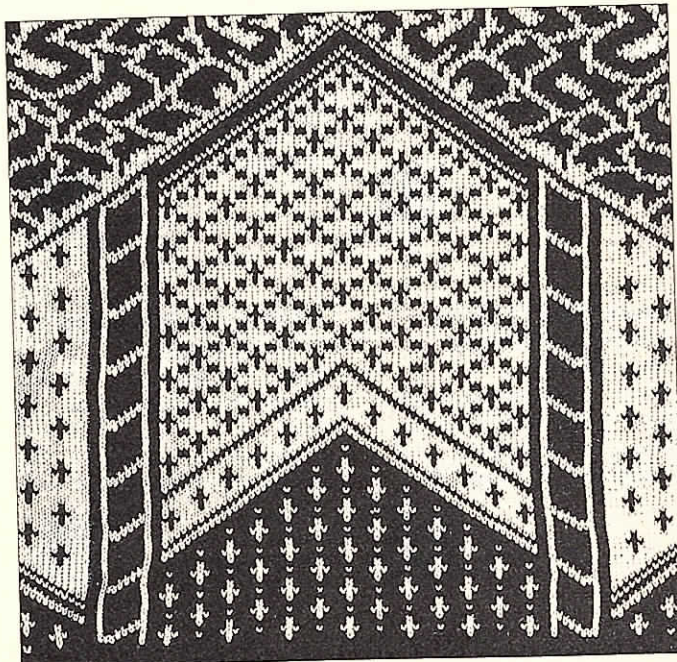
### LEAVE MY BOTTOM OUT OF IT!

Usually the whole point of ribs is to pull knitting in, making nice cosy cuffs and ribs at the bottom of sweaters. For this tunic, I wanted the edges to look nice and neat - but I certainly didn't want the rib hugging my bottom and drawing attention to my most sensitive area!

On the plain side of the garment, the rib looks like a normal 1x1 rib. However, it was knitted with a 1x1 needle arrangement on the main bed and all needles in work on the ribber bed. The full needle arrangement on the ribber bed holds the main bed stitches out, instead of pulling them in, creating exactly the effect I was looking for. The full instructions are with the garment pattern notes.

I also used the same rib to trim the sleeve heads. The tops of the sleeves are shaped with holding position, then two rows of black stocking stitch were knitted. Every alternate stitch was transferred to the ribber bed, then the heels of the remaining stitches on the main bed were picked up and put on to the empty ribber needles.

I put in the cast on comb, hung the weights and set the half/pitch lever to H and off I went. After knitting the correct number of rows, I transferred all the stitches back on to the main bed, knitted one row on the main tension then knitted the sleeve off on to waste yarn and back-stitched the open stitches to the armhole... a little bit fiddly and time-consuming, but I think it makes quite a nice trim. I'm fast running out of space now, so



Sample One

we'd better press on with the fabric instructions.

### SAMPLE ONE

This is knitted with the Pattern Width Indicators at 1 and 32, with the Needle One Cam at nee-

dle 32 (L). The right hand light is on under Button 5 (the chevron repeat option). The card should be marked in the Instruction Column with a mark in Column One on row 1 and Column Two on row 150.

Sample Two







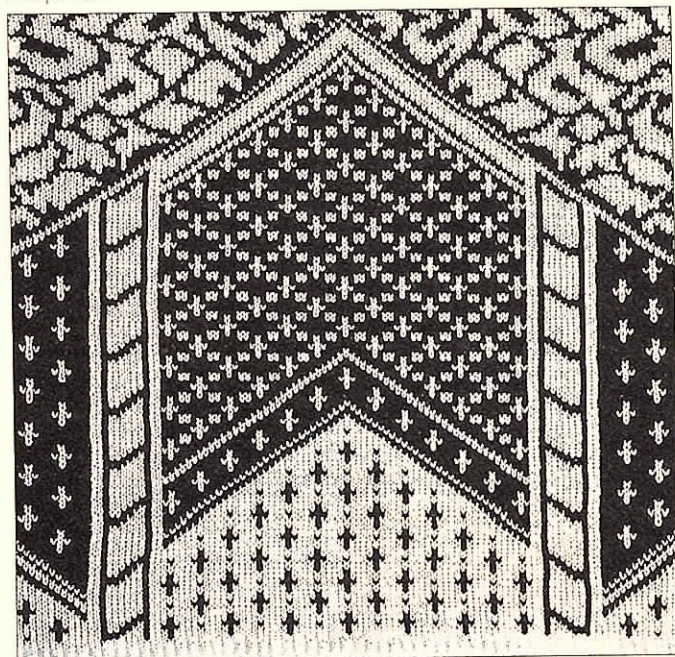
Sample Three

#### SAMPLES TWO & THREE

These are knitted with the same machine settings, the only difference being that the colours are swapped in the yarn feeders for

each sample. For Sample Two, put Black in Feeder One and Warm White in Feeder Two and vice versa for Sample Three. Set the machine as follows:-

Sample Four



Pattern Width Indicators at 0 and 60, with the Needle One Cam at centre 0. The right hand light is under Button 5 and the Instruction Column on the pattern card is marked as for Sample One.

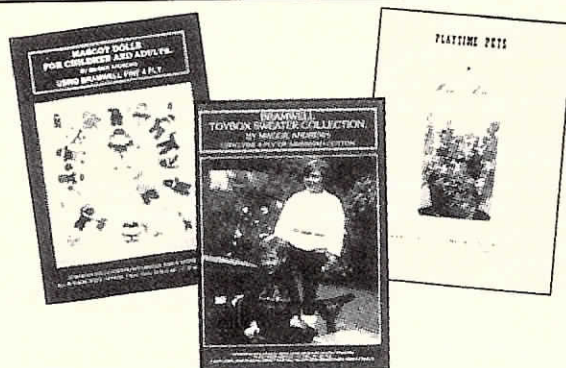
#### SAMPLE FOUR

This shows the first half of the pattern repeat which was used for the garment. The Pattern Width Indicators are set at 26 and 55, with the Needle One Cam at centre 0. The right hand light is under Button 5. The Instruction Column on the pattern card is marked on row 3 in Column One and row 122 in Column Two, making a vertical mirror repeat as well as a horizontal one.

As I mentioned earlier, I checked through the pattern card before I started knitting the garment to make sure the vertical repeat was going to look OK and wasn't going to make diamonds in embarrassing places!

If I had discovered I was going to end up with a diamond bust, I would have started the pattern card on a different row, to move the whole pattern either up or down. Forward planning - most unlike me!

Well, that's woolly number five done now - just one more to go until the end of the series. So, make sure you join me again next month to see how it turns out. ■



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**MAGGIE ANDREWS**

79 Hookfield, Harlow, Essex CM18 6QQ



# Fair Isle Tunic

Designed by Maggie Dyke

## BACK

With carriage at left and using MT-6/MT-6 and C, cast on 161 [169, 177, 185] sts at centre of machine in 1x1 rib with extra st at right as Diagram 1. Insert card and set to 3rd row. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Push empty Ns on ribber to WP. Pick up heel of sts on main bed and place on to empty Ns on ribber. Set half pitch lever to H. Set Russel levers to 11. Push Ns to HP. Set RC at 000 and then, using MT-3/MT-2, K 10 rows (N.B. the first row will be stiff). Transfer sts for st st. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1 and C in feeder 2. K 48 rows.

## SHAPE SIDE VENTS

Cast on 6 sts by hand at beg of next 2 rows. 173 [181, 189, 197] sts. K 162 [158, 154, 150] rows. RC shows 212 [208, 204, 200].

## SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 149 [157, 165, 173] sts\*. K 86 [90, 94, 98] rows. RC shows 300.

## SHAPE SHOULDERS

Set Russel levers to 1. Push 7 [7, 8, 8] Ns at opposite end to carriage to HP on next 4 rows.

## SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 39 sts. Using nylon cord, K 41 [45, 47, 51] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row.

\*\* & \*\*\* Push 7 [7, 8, 8] Ns at opposite end to carriage to HP. Cast off 2 sts at beg of next row. K 1 row. Rep from \*\*\* 3 more times. Push Ns at right from HP to UWP. Cont in st st. Using MT+4 and MC, K 1 row. Cast off with a latch tool\*\*.

Set card on number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Using MT, finish to correspond with first side, from \*\* to \*\* reversing shaping and reading left for right.

## FRONT

Work as for Back to\*.

K 58 [62, 66, 70] rows. RC shows

## PATTERN RATING

\*\*\* For knitters with some experience.

## MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a ribber.

*If you don't have a ribber, work ribs in mock rib.*

## MATERIALS

**Bramwell Fine 4-ply.** (Yarn Guide No.11.)

1 x 500 g cone in Warm White (MC).

1 x 500 g cone in Black (C).

## GARMENT WEIGHT

Finished garment in first size weighs 515 g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282-779811.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

## MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 114 [119, 124, 130] cm, 45 [47, 49, 51½] in.

Length to shoulder 77 cm, 30½ in.

Sleeve seam 39 cm, 15½ in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare electronic sheet from the chart provided.

c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

e) Set pattern width indicators at 26 and 55. Place needle 1 cam at centre 0. Point cams at width of knitting. Press button 1 (left light on), button 2 (left light on) and button 5 (right light on). Mark card to knit rows 3 to 122, then back to 3 (mark column 1 on row 3 and column 2 on row 122 in the Instruction Column to make card knit up and down automatically).

272. 28 rows less have been worked to shoulder than on Back.

## SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 25

sts. Using nylon cord, K 62 [66, 70, 74] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 47 [51, 55, 59] sts rem. K 5 rows.

## SHAPE SHOULDER

Set Russel levers to 1. Push 7 [7, 8, 8] Ns at opposite end to carriage to HP on next and foll 5 alt rows. K 1 row. Set Russel levers to 11. Cont in st st. Using MT+4 and MC, K 1 row and then cast off with a latch tool. Set card on number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Using MT, finish to correspond with first side, reversing shaping

## SLEEVES

With carriage at left and using MT-6/MT-6 and C, cast on 73 [75, 79, 81] sts at centre of machine in 1x1 rib with extra st at right as diagram 1. Insert card and set to 3rd row. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1 and C in feeder 2. Shape sides by inc 1 st at each end on every alt row until there are 87 [89, 93, 95] sts, then on every foll 3rd row until there are 91 [93, 97, 99] sts, then on every foll 6th [5th, 5th, 5th] row until there are 103 [97, 113, 139] sts, then on every foll 7th [6th, 6th, 6th] row until there are 123 [129, 135, 141] sts. K 10 rows. RC shows 136. Adjust length at this stage, if required. Place marker at each end. K 8 rows.

## SHAPE TOP

Set Russel levers to 1. Push 3 [3, 3, 4] Ns at opposite end to carriage to HP on next 14 [8, 2, 24] rows and 4 [4, 4, 5] Ns on foll 14 [20, 26, 4] rows. Break yarn. Set Russel levers to 11. Cont in st st. Using C, K 2 rows. Transfer sts for 1x1 rib as diagram 1. Push empty Ns on ribber to WP. Pick up heel of sts on main bed and place on to empty Ns on ribber. Insert cast on comb and hang weights. Set



half pitch lever to H. Push Ns to HP. Set RC at 000. Using MT-3/MT-2, K 10 rows (the first row will be stiff). Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

#### SIDE VENT BANDS (KNIT 4)

With carriage at left and using MT-6/MT-6 and C, cast on 42 sts at centre of machine in 1x1 rib as diagram 2. K 3 circular rows. Carriage is at left. Set machine for 1x1 rib knitting. Push empty Ns on ribber to WP. Pick up heel of sts on main bed and place on to empty Ns on ribber. Set half pitch lever to H. Set Russel levers to 11. Push Ns to HP. Set RC at 000. Using MT-3/MT-2, K 10 rows (the first row will be stiff). Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

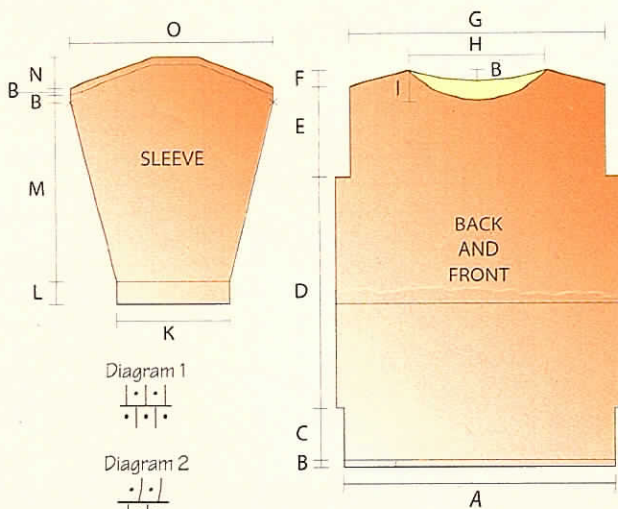
#### COLLAR

Join right shoulder seam. Push 162 Ns to WP. With K side facing, pick up 39 sts down left side of front neck, 25 sts across front neck, 39 sts up right side of front

### Diagrams

A = 53.5 [56, 59, 61.5] cm  
B = 2 cm  
C = 12 cm  
D = 41 [40, 39, 38] cm  
E = 22 [23, 24, 25] cm  
F = 3 cm  
G = 49.5 [52, 55, 57.5] cm  
H = 18 cm

I = 10 cm  
J = 57.5 [60, 63, 65.5] cm  
K = 24 [25, 26, 27] cm  
L = 5 cm  
M = 34 cm  
N = 7 cm  
O = 41 [43, 45, 47] cm



neck, 10 sts down right side of back neck, 39 sts across back neck and 10 sts up left side of back neck and place on to Ns. Insert card and lock on 3rd row. Set pattern width indicators at 26 and 55. Place needle 1 cam to the left of centre front neck st. Point cams at width of knitting. Press button 1 (left light on), button 2

(left light on) and button 5 (right light on). Take carriage across twice without knitting. Using MT and MC, K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1 and C in feeder 2. K 80 rows. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and release from machine.



# Masterclass

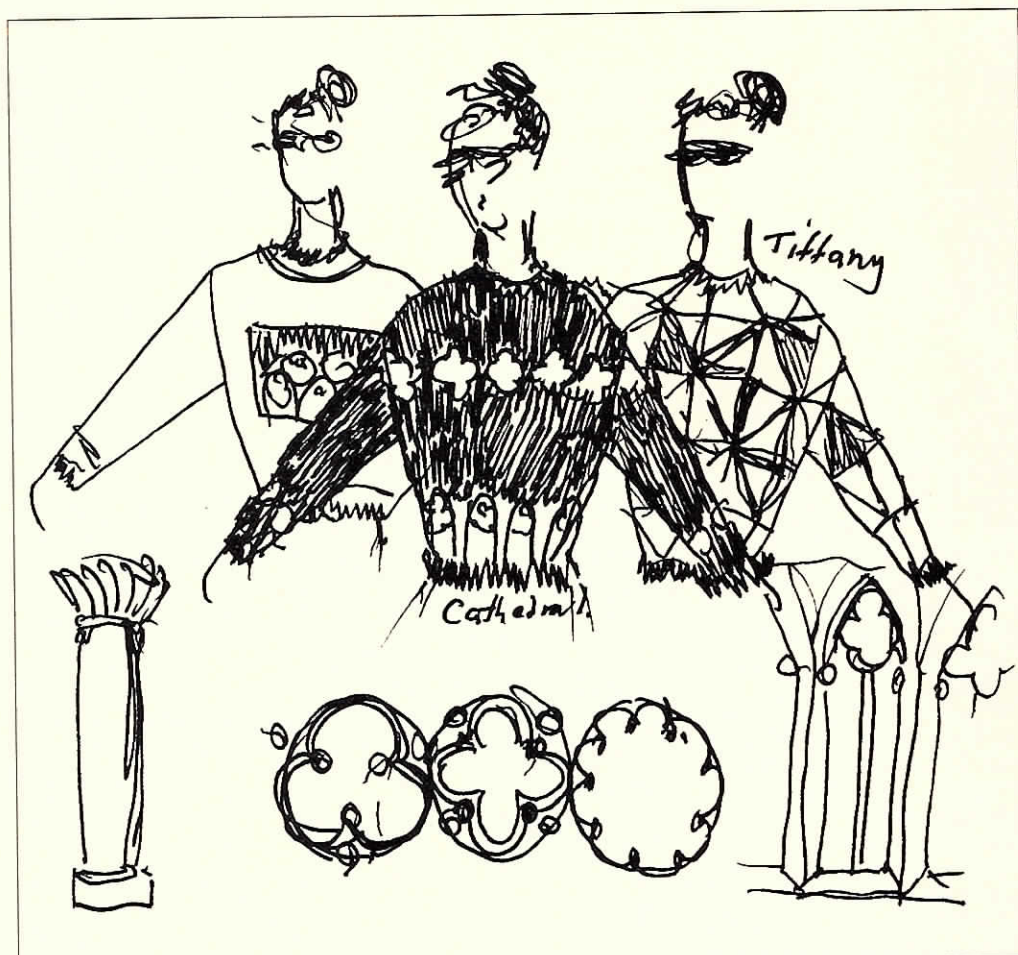
Mary Dowse

For Spring, why not try something new? There are a great many possibilities some of you may not have tried before. Here are some ideas.

Look around you - I've been staying in Lincoln for several weeks and whenever I walk down the hill into the city, I pass a 'Deep Pan Pizza', with enormous Tiffany-style lampshades and if I walk up the hill to the cathedral I see the magnificent stained glass. Fortunately, Cromwell's men didn't break all the windows, although I believe they used the cathedral as a stable and did do quite a lot of damage to the glass and statues.

Stained glass. Why not a Tiffany jumper of a church window sweater? If you've never used any of the dyes or paints this can be very easy. All you need to knit is a pattern in black and white, or black and one colour, like grey or beige for a quieter, more subtle effect and add your colour in sections by painting it on; it can be very bright or very quiet and subtle if the colours are added to grey or beige.

You can do this with a quite simple line pattern and fill in each complete small shape with colour or you can use a much larger design either in double jacquard, which avoids the long floats, or make the design in fine yarn, like Forsell's two ply. Knit it twice and make your sweater with floats completely enclosed and very cuddly. Before you sew it together, colour one side richly and leave the other in black and white and you will have either a multi-coloured sweater or a sophisticated black and white one, according to which side out you wear it.



Even in ten minutes, looking around Lincoln Cathedral, I have found hundreds of interesting designs and yet more that I haven't looked at yet. It would take a lifetime to design them all...

Just make sure, when you choose your fabric paints, that you choose the correct one for your yarn. There are lots of different ones, so you should be able to find one quite easily. Many craft shops and craft departments and art shops keep them.

If you want something spectacular (and who doesn't at this time of year?) try a skirt like this to wear with a plain sweater or even a whole dress, perhaps with a

thread of lurex knitted in with the white thread and colour the white and lurex pieces. Silver and gold work well, but if you can find any orange lurex, this is really exciting, giving you wonderful sunset effects.

As an alternative to your multi-coloured effects, how about a flash of window on a strong grey background, as a border or a single scattered motifs? A row of narrow windows as a border, tre-

foils or rosettes from more elaborate windows as borders may be alternated with rows of columns, on a background of black or grey or stone colour with the windows heightened by fabric paint to make a very elaborate and sophisticated design with endless possibilities. Even in ten minutes, looking around Lincoln Cathedral, I have found hundreds of interesting designs and yet more that I haven't looked at yet. It would take a lifetime to design them all, so for the moment, let's settle for the ones I've written about.

If you are not sure about all of this try a square or oblong of knitting, richly decorated, which you can apply to a plain sweater on the front or back, which means that you can use a small piece which you try out. You might even make two and pick the best. ■

Divine inspiration



**PRESSING**

With wrong side facing, block the knitting by pinning out all of the pieces to the measurements given. Press carefully following the spinner's instructions or cover with a wet cloth and then leave until dry if pressing is not

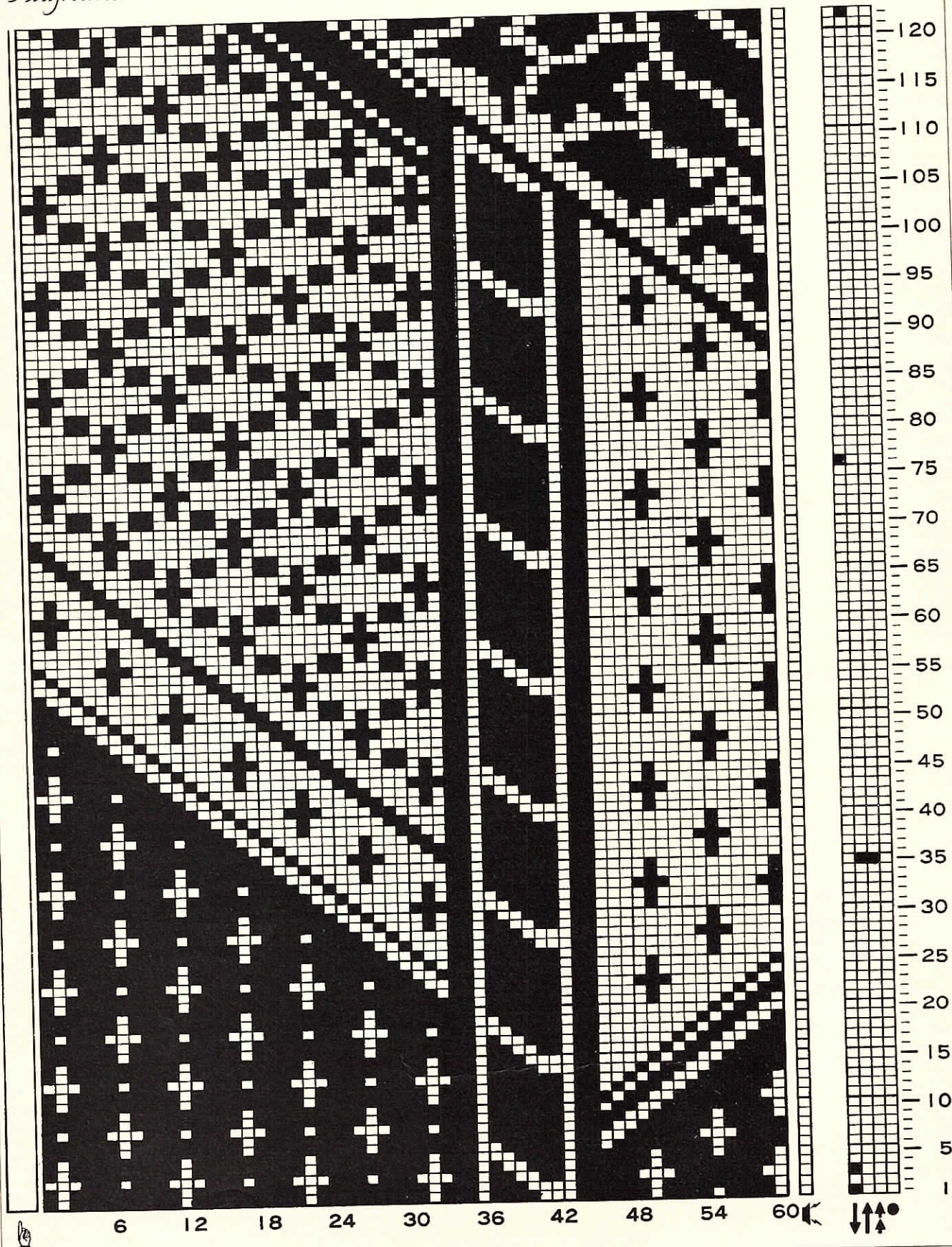
recommended. You should allow the garment to dry in shape before removing pins.

**MAKING UP**

Fold collar in half to right side and pin in position. Unravelling WY as required, backstitch

through open loops of last row worked in MC. Join left shoulder and collar seam. Pin sleeves into position. Unravelling WY as required, backstitch through open loops of last row worked in C. Join rows above markers in C. Join rows above markers to cast off sts at armholes. Pin side

vent bands into position. Unravelling WY as required, backstitch through open loops of last row worked in C. Sew ends into position. Join sleeve seams. Join side seams and 1 cm, ½ in of side vent band seams. Give final light steam. ■

*Diagrams*



# Longline Top

Designed by Mary Smith

## FAIR ISLE PATTERN

K 16 rows A, 3 rows A/B, 3 rows C/B, 2 rows C, 9 rows C/MC, 2 rows C, 3 rows C/B, 3 rows MC/B, 16 rows MC, 2 rows B, 2 rows A, 9 rows A/B, 2 rows A and 2 rows B. These 74 rows form patt.

## BACK

Push 150 [166, 182, 198] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Release card and cont in Fair Isle patt. K 172 rows. Place marker at each end \*. K 106 rows. RC shows 278. Using WY, K a few rows and release.

## FRONT

Work as for Back to \*. K 18 rows. RC shows 190. 88 rows less have been worked to shoulder than on Back.

## FRONT OPENING

Using a length of MC, cast off centre 10 sts. Note patt row on card. Using nylon cord, K 70 [78, 86, 94] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 65 rows.

## SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 47 [55, 63, 71] sts rem. K 6 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

## LOWER HEMS

Push 135 [149, 164, 178] Ns to WP. With P side facing, replace sts from lower edge on to Ns dec evenly. Set RC at 000. Using MT and MC, K 1 row. Using MT-1, K 16 rows. Using MT+4, K 1 row. Using MT-1, K 17 rows. Make a

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

## MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Privet (MC).

1 x 500 g cone in Slate (A).

1 x 500 g cone in Melon (B).

1 x 500 g cone in Dark Coral (C).

3 small buttons.

## GARMENT WEIGHT

Finished garment in second size weighs 580 g.

*The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Telephone:- 0116-240 4464.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

## MEASUREMENTS

To fit bust or chest 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 92 [102, 112, 122] cm, 36½ [40½, 44½, 48] in.

Length to shoulder 75 cm, 29½ in.

Sleeve seam 47.5 [47.5, 49.5, 49.5] cm, 19 [19, 19½, 19½] in.

## TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle pattern (tension dial setting approximately 6).

## KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool.

## SLEEVES

With carriage at right and using

MC, cast on 71 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

Push 80 Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Set RC at 000. Release card and cont in Fair Isle patt. Using MT, shape sides by inc 1 st at each end on every 3rd row until there are 156 sts, then on every foll 4th row until there are 174 sts. K 6 [6, 14, 14] rows. RC shows 156 [156, 164, 164]. Cont in st st. Using MT+4 and A, K 1 row. Cast off with a latch tool.

## JOIN SHOULDERS

Push 150 [166, 182, 198] Ns to WP. With K side of Back facing, replace sts on to Ns. With P side of Front facing, replace sts on to 47 [55, 63, 71] Ns at each edge. Unravel WY. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

## BUTTONHOLE BAND

Push 48 Ns to WP. With P side facing, pick up 48 sts along right front edge for woman or left front edge for man and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Using MT-1, K 5 rows. Counting from one end, make buttonholes over Ns 5 and 6, 24 and 25, 43 and 44. K 5 rows. Using MT+4, K 1 row. Using MT-1, K 5 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool.

## BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes and reading left for right and right for left.

## COLLAR

With carriage at right and using MC, cast on 151 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 30 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

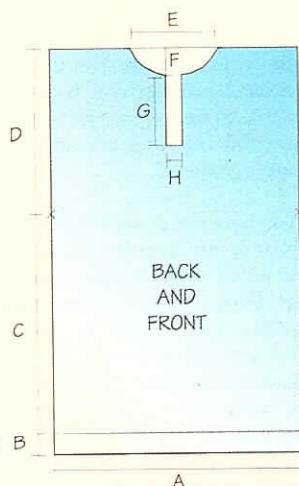
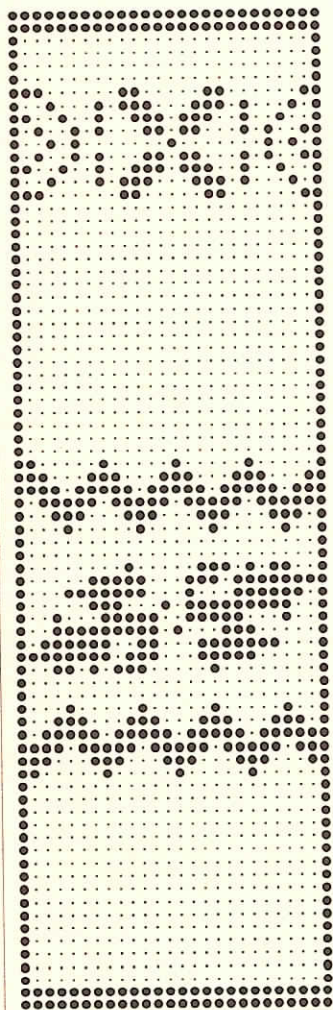
## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press

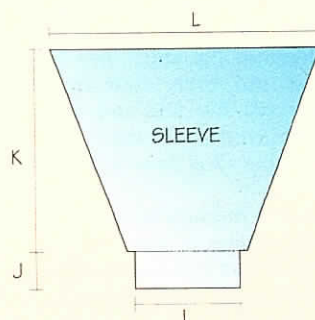


## Diagrams

Punchcard chart



- A = 46.5 [51.5, 56.5, 61.5] cm
- B = 4 cm
- C = 44 cm
- D = 27 cm
- E = 17.5 cm
- F = 6 cm
- G = 16.5 cm
- H = 3 cm
- I = 25 cm
- J = 7.5 cm
- K = 40 [40, 42, 42] cm
- L = 54 cm



carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

### MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Overlap buttonhole band over button band and sew to cast off sts on front. Sew collar in position with ends at centre of front bands. Finish buttonholes and sew on buttons to correspond. ■



# Question Time

Pat Coulston

## A Beautiful Neckline

Firstly, our thanks go to Anne Lee of Balloch, Inverness for writing and giving us her excellent tip about the safe keeping of her double-ended bodkin. Anne writes:-

"In your article in my most recent issue of **Machine Knitting Monthly**, you asked for ideas of where to keep the ribber transfer tool. Since my method has worked for the last 17 years, I reckon it must be quite good!

"My double-ended bodkin is jammed into a small block of sponge and sits straight ahead of me on my knitting machine table, behind the machine itself. In all that time it has never been lost; even if the sponge falls on the floor, the transfer tool has still been stuck in the sponge when I've bent down to pick it up.

"The sponge is about 10 cm square and about 5 cm thick - 4 inches square and two inches thick - and is quite close textured. The "bubbles" in it are not too big and I think this might be quite important in holding the transfer tool securely in place. I have just recently replaced the sponge as it was beginning to deteriorate, but if this one lasts as long as the other - the aforementioned one lasted 17 years! - then I'll be very pleased."

Thank you for this very useful tip, Anne. I have tried it out - and it is brilliant! It will be a permanent feature on my machine knitting table and I thank you again for writing in to us.

In my article in our sister publication **To & Fro** recently, I talked about a couple of different neckbands for the Passap and Pfaff E6000 and Duo 80 machines. As the neckbands work just as well on Japanese machines, with slight adjustments, I'd like to share them with you now. There are two neckbands, one for the single bed and the other for the double bed.

We are going to assume that the neckline has been shaped by the

"sew and cut" method. However, if it has been shaped on the machine, the same instructions will apply. We shall knit a single bed stocking stitch band in 4-ply Fair Isle and a 3-ply double jacquard band in every needle rib.

### SINGLE BED PATTERNED NECKBAND IN STOCKING STITCH

First, choose a small Fair Isle pattern - something not less than about eight rows in length. You will need to know how many rows you wish to knit for the neckband. For this example, we shall pattern the outside of the band and knit plain for the inside. Let us suppose the neckband is to be about twelve rows deep.

The small Fair Isle pattern is eight rows deep, so perhaps we could have two rows plain before the pattern starts and two rows plain before the "fold" row. Knit the fold row at a higher tension or work a picot edge or whatever you fancy, then knit another twelve rows plain. Do NOT count the fold row in with the number of rows for the neckband.

- 1 Work out the number of stitches needed for the Neckband - see Note below - then over this number of needles plus one more needle at each side for the sewing up seam, cast on in a good contrast colour and knit about ten rows.
- 2 Knit one row with a nylon cord or something similar such as button thread.
- 3 With the main colour yarn and using main stitch size minus one whole number, knit two rows. (You can decrease the stitch size by one dot every four rows towards the fold row and then increase the stitch size working away from it, if you wish.)
- 4 Set the machine to knit Fair Isle, bring in the second colour and knit eight rows in pattern. Set the machine to knit normal and knit two rows.

This time, Pat's article passes on some great information from a reader, then transposes excellent knitting techniques from European to Japanese machines.

- 5 Knit the fold row, followed by twelve rows plain then cast off or remove the work on waste yarn, if you wish. Give this work a good stretch lengthways to close the stitches.

### FINISHING TIP

It isn't necessary, but you may wish to fold the band in half, lay it on an ironing board and give it a light steam. This will set the stitches even more - but you must allow the work to cool before touching and do not over steam it, or let the iron touch the work.

### TO ATTACH THE BAND TO THE GARMENT

Although you may have your own favourite method for attaching the band, here's a method I often use. If you are a new knitter, or would like a change, you can follow these instructions if you have used a nylon cord, button thread or similar at Step 2.

- 1 Pin the front edge of the neckband to the curve on the right side of the neckline, below the zigzag line of sewing machine stitching if the "cut and sew" method has been used. Examine carefully the main colour stitches that are divided from the waste yarn by this nylon cord.
- 2 Note that the stitch you are going to put the needle into, is a rounded stitch. If you haven't tried this method before, you must practice first, as it is possible to sew in the open bit of the stitch instead of the stitch itself! If you do the latter, you'll find

that when the nylon cord is removed, the stitches are not sewn down at all!

- 3 With a blunt-ended needle and Colour 1, backstitch down all the open stitches, making sure your sewing is nice and even.
- 4 Snip the nylon cord in several places, so it can be pulled out in small pieces. This will stop the cord distorting the band - which will happen if it is pulled out one, long length.
- 5 All you have to do now, is to fold the band at the top and catch the cast off edge down on the wrong side. If you removed this side of the band on waste yarn, then catch each open stitch down, removing the waste yarn as you sew.

### DOUBLE BED PATTERNED NECKBAND USING 3-PLY YARN, OR SIMILAR

Select or design a small pattern of about six rows that is suitable for single bed Fair Isle, then redraw and punch this out so that it is suitable for double jacquard. Alternatively, you may be able to find a pattern already punched out and suitable for double jacquard.

If you have either the Brother 850 ribber or the Silver Reed SRJ 70 or FRJ 80 or, alternatively, a separate Silver Reed carriage that enables you to knit Bird's-eye Jacquard, then you can use Bird's-eye Jacquard which gives the fabric a good firm texture. It also means that the texture for the pattern will be the same texture as that for the plain knitting. Remember, too, that we are



# Olive Jinkings

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going to be knitting four passes of the carriage to obtain two rows of knitting.

- 1 Work out the number of stitches required for the neckband - as described below - then, over this number of needles, cast on in an every needle rib with Colour 1.
- 2 Set the machine to knit Bird's-eye Jacquard. Set the machine at approximately Tension 3 on both beds then, using Colour 1, knit two rows - the second row being the programming row.
- 3 Set the carriage for knitting double jacquard and, in two colours, knit the twelve rows of pattern. Return to plain Bird's-eye Jacquard and still using the main colour, knit two rows. The neckband is now complete and you can finish off in which ever way you prefer.

- 2 Now increase the tension on each row, so that the final row is knitted between Tension 6 and Tension 7.
- 3 Cast off these stitches, making sure that all ribber needles are put back to non working position. You now only have stitches remaining on the main bed.
- 4 Set the main bed carriage to knit and knit four rows, increasing the tension on each row, so that the final row is knitted on MT+1. Knit one row with a nylon cord or button thread (optional). With waste yarn, knit about six rows and remove the work from the machine.
- 5 Pin the flap with waste yarn to the front side of the garment and backstitch as for the single bed neckband. Fold the band in half and catch the cast off stitches to the back, covering all the "cut and sew" part.

## A BOUND EDGE

Here's a suggestion you might like to try, if you would prefer a bound edge around the neckline, rather than a neckband. You need to knit two flaps, one at the front and one at the back, so that you can enclose the neckline between them. When casting off the stitches on the ribber bed, be careful not to get the tail of the yarn caught around the main bed sinker posts. If you do, it is an absolute beast to free!

For knitting the two flaps - and if it is possible - I recommend that you thicken up the yarn. You could perhaps use sewing cotton, if you could get a perfect match, or add an extra strand if you are knitting with several ends of fine, stranded yarn. Both methods will thicken up the knitting.

## TO KNIT THE TWO FLAPS

- 1 Set the main bed carriage so that it will not knit - not using holding position - and knit four rows in stocking stitch on the ribber bed only, starting one whole number higher than the neckband tension.

## ESTIMATING STITCHES FOR A NECKBAND

First join one shoulder and then hold the neckline up to the machine, pushing out a couple of needles through the neckline at one end.

Bring up a few more needles further along the machine and also push them through the work. Repeat this again with the last few needles through the neckline at the other end. Close the latches and hook off the work.

The number of needles between the first few and last few will be the number needed for the neckband. When picking up the edge, it's important to note that the neckline should neither be stretched, nor allowed to droop loosely. Make a careful note of the number of needles used.

I hope that owners of Japanese machines will enjoy trying out these two neckbands and the bound edge. It can often be a challenge to transpose techniques from one machine to another - these have "travelled" rather well! Until next time, happy knitting. ■

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# Picture Parade

Jo Newton

## The Alphabet

Welcome to Part 2 of Jo's new Alphabet series. Husky jumpers with enormous letters on them and Medieval illuminated letters from old manuscripts were Jo's inspiration for her new series and we'll feature one or more letters for you, each month.

We'll cover the alphabet - but we may omit "Q" and "X". There's still time to decide, so if you're a Queenie, Quentin or Xavier, let us know and Jo will produce a special design for you! Last month, we started our alphabet with "A" and "B" and this time, we bring you "C".

As usual, Jo has tried to make the motifs useful to both punchcard and electronic knitters and all the separate elements can be mixed and matched according to the item being knitted and the machine being used.

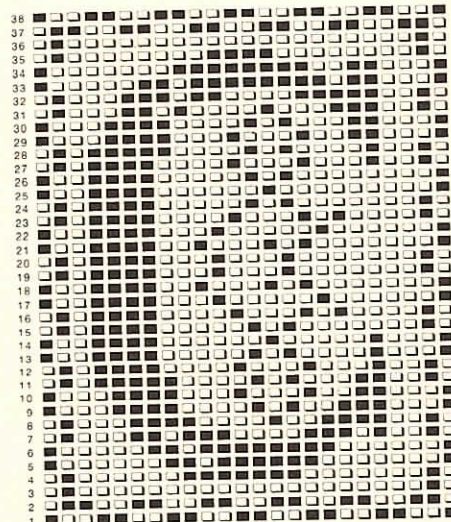
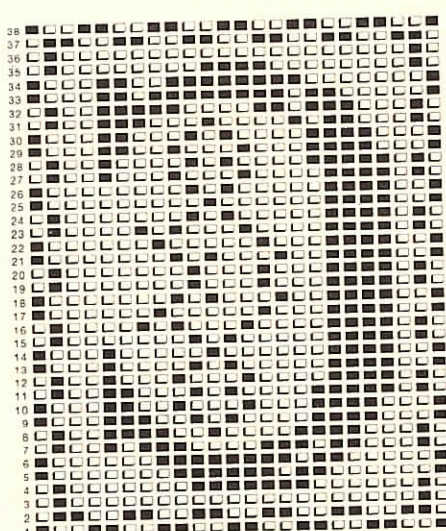
The letters are in the three formats of around 60 stitches, 24 stitches and 20 stitches, repeating for use as with the "A" design, featured last month. If you have three initials, you could knit a large letter from the 20 stitch pattern with three smaller letters placed beneath it. These letters could be used for small borders. For those with only two initials, Jo has designed a geometric pattern to fill in the empty space and this will be published later. The 24 stitch letters are designed to repeat in both directions so that you can knit either an all over fabric, bands or single motifs.

To try to get nearer to her Medieval inspiration this month,

Jo has had lots of fun Swiss darning in part of these "C" pictures. This can be done with any of the letters in this series and it is entirely up to personal taste - and time available - how much is done!

With something so structured as letters, there will be the occasional long float, but we promise that they are rare enough to be looped up on to the next row and thus knitted in, without being a constant nuisance!

Finally, at the end of the series, Jo will produce a disk of all the letters we've featured - though it is difficult to work out how she could do all the possible permutations of 20 stitches that might be required! ■

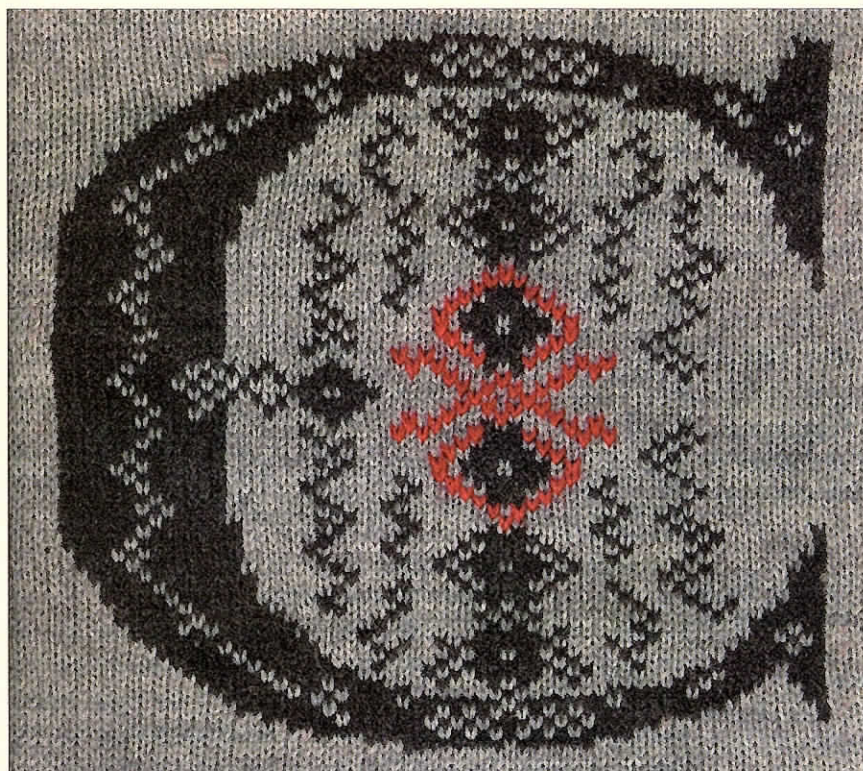
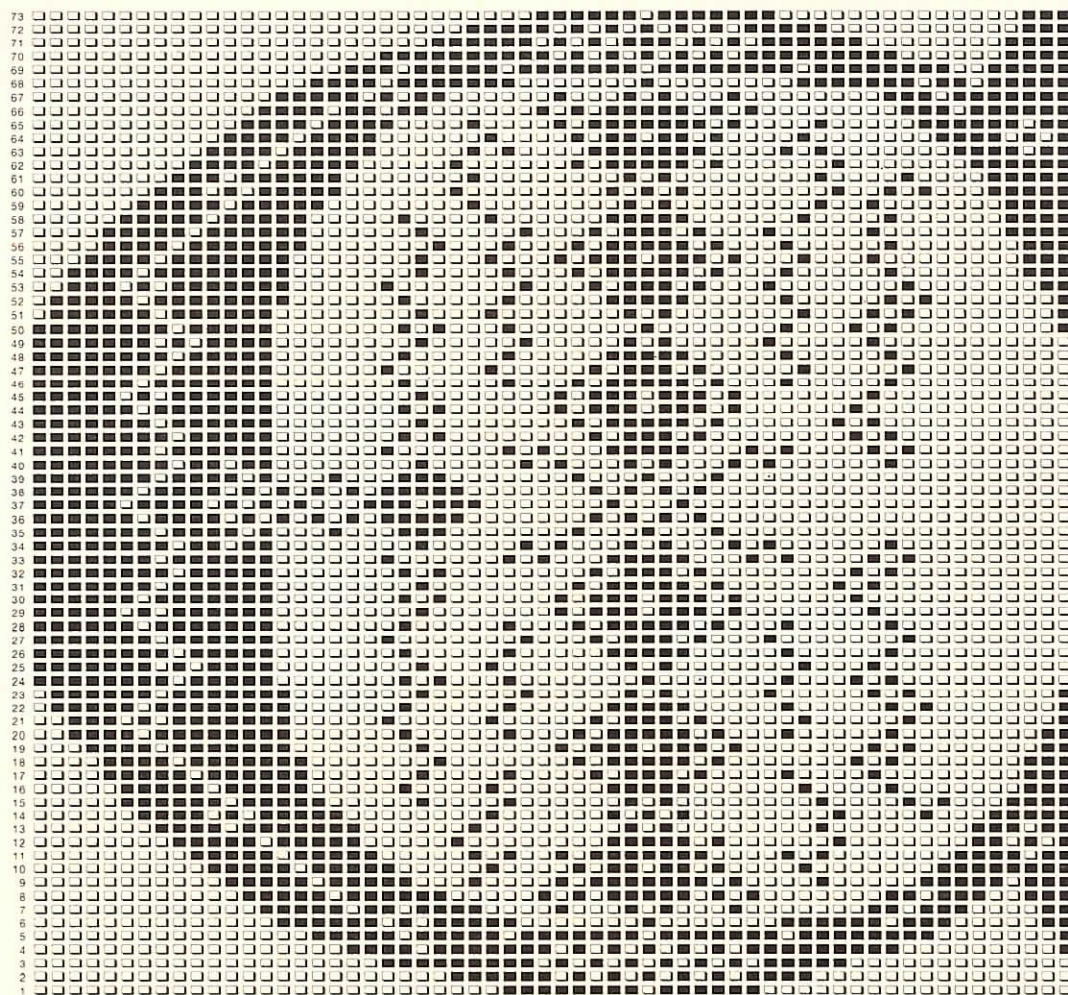




**YARNS  
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FORSELL  
SHAMAL**

**60 stitch "C"**  
566 SILVER GREY with  
528 GRAPHITE and  
Swiss darning in  
**HOLLYBERRY**

**24 stitch "C"**  
566 SILVER GREY with  
528 GRAPHITE and  
Swiss darning in  
**HOLLYBERRY**



**W**hile on the subject of disks, Jan Wright and I have had our heads together and Jan has worked out how to turn my motif patterns into disks for her new friend, "Pearl, the Singer 9000".

Getting different kinds of computer equipment to talk to each other is not always as simple as it might seem, but Jan has risen nobly to the challenge and has managed to turn my ZODIAC series into a SINGER 9000 DISK.

We started with that series, because it had been requested - and because I am working on putting all the Zodiac Designs into a book for publication later this year. If any Singer 9000 owners would like any of my other books on disk, please contact me at the following address - and Jan and I will see what we can do!

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# Teach In

Ann Kite

## Buttonholes

This month I have a buttonhole for a horizontal band that is knitted and finished on the machine. It can be as big as you need it to be, so it is suitable for jackets or other garments which may require large buttons and it can be used with either of the bands in last month's *Teach In*.

As usual, this is an article to read whilst you sit and knit at your machine and this month, it is particularly important to do this. It is hard to imagine how this buttonhole is going to work by just reading about it! It is only when you sit down and knit it, taking one step at a time, that it becomes clear that it does, in fact, work very well. Although I have written the directions for one buttonhole, you would - of course - knit a series of buttonholes across the band on the same row if you were making a garment.

### STEP 1

Knit the first eight rows of your band in the usual way.

### STEP 2

At row eight, decide where you want the buttonhole to be and knit four adjacent stitches with a piece of waste yarn.

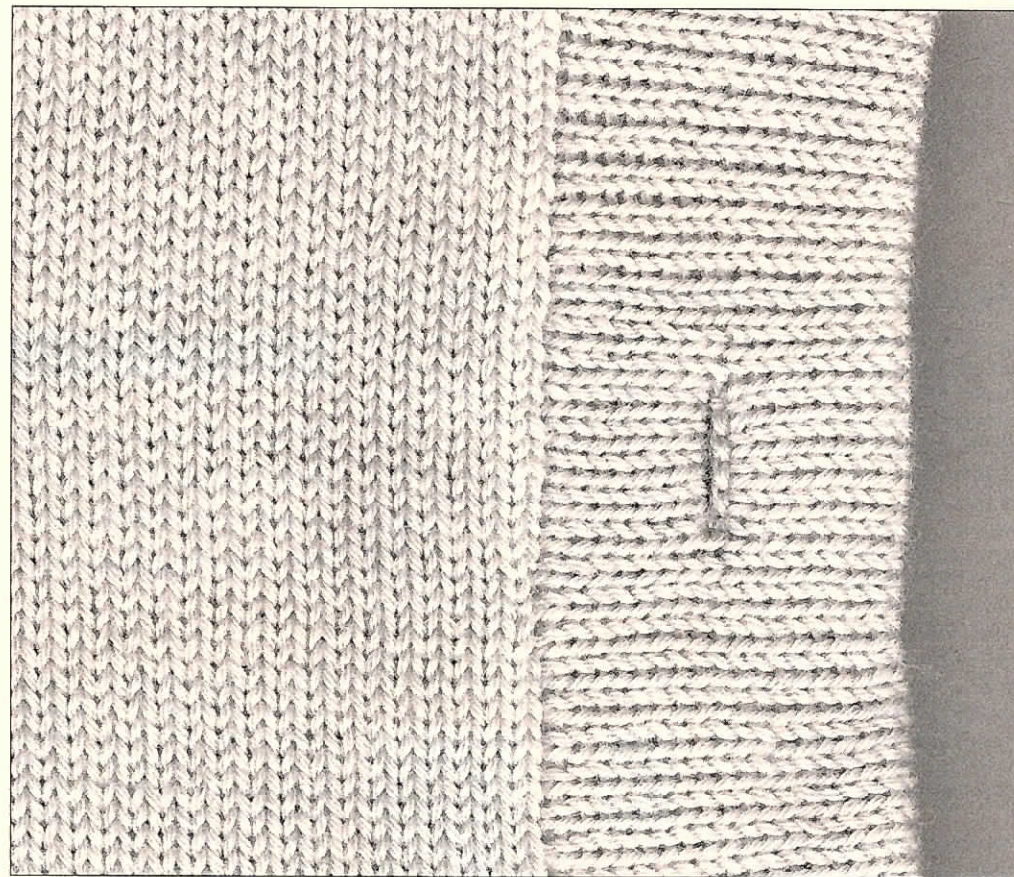
### STEP 3

Using your main yarn, knit eight more rows, knit one row at main tension plus one (this is the fold row) and then eight more rows at the tension you are using for the band. Now we make and finish the buttonhole.

### STEP 4

Bring the needles for the buttonhole (those over which you knitted waste yarn at row eight), plus one extra needle at the left, slightly forward of the needle bed; don't let the stitches go behind the latches yet.

Using a transfer tool, pick up the



In this month's article in her series about buttonholes, Ann writes about knitting a buttonhole in a horizontal band.

loops between the stitches, knitted in main yarn, on the row knitted after the waste yarn; place the loops on the needles which are slightly forward. You include the loops on both sides of the needles knitted in waste yarn; this is why you brought forward an extra needle at the left.

### STEP 5

Now knit the stitches you've just picked up through those which were originally on the needle. To do this, push the needles forward a bit more, so that the stitches which were originally on the needle go behind the latch and those that you just picked up remain in the hook. Now move the needles back, so that the latches close and the stitches - behind the latch - go over the latch and are knitted off.

### STEP 6

You should now have one stitch on each of the needles. For this step, I am going to refer to the needles by number - numbers 1 to 5 - starting counting at the right.

Using a transfer tool, transfer the stitch on needle 2 to needle 1. Now transfer both the stitches on needle 1 to needle 2. Knit one stitch through the other as at Step 5. Transfer the stitch on needle 3 to needle 2; transfer both the stitches on needle 2 to needle 3 and knit one through the other. Continue like this across all the buttonhole stitches, the final stitch being transferred to needle 5, the extra needle that you brought forward at step 4. You now have four empty needles - needles 1 to 4.

### STEP 7

Now pick up the four stitches, knitted in main yarn, from row eight and which were knitted in waste yarn at Step 2. If you are not sure which stitches I mean, that is which row they are on, imagine removing the waste yarn, decide which stitches in main yarn would be exposed; these are the stitches you should pick up and place on the empty needles 1 to 4.

### STEP 8

After picking up the stitches at Step 7, remove the waste yarn, knit eight rows and complete your band in the usual way.

This band may seem very complicated as you read about it and, as I said at the beginning, you need to knit it to understand it. If, when reading this, you can't see how it works out, just knit it! Knit one step at a time, even if you can't see where it is leading. You will find that as you complete one step, the next becomes clear and you are able to finish the buttonhole. This is the technique I use when learning something new - and it works! ■



# Duomatic Update

*Olive Jinkings*

## Designing for Passap & Pfaff - Looking at nature

I have decided that it is time to knit my husband a sweater. He already has an eagle soaring in the mountains, a lion in the jungle and a large owl on a branch in the moonlight. However, they are all very large pictures, done on Creation 6 and the new sweater has to be done on Reader Cards. When my daughter was small, I introduced her to the joys of computing and, a few years ago, she returned the compliment by introducing me to the joys of keeping tropical fish. There was my inspiration, staring at me from the tank on the opposite side of the dining table.

I usually draw out my designs in rough on a large, wipe-clean, memo board. When I'm satisfied that I have something to work with, I start drawing on Creation 6, where I can enlarge, contract, rotate and try different colours. Although more work is required to produce a design for Reader Cards, I should still begin with the memo board and then transfer my drawing to "squared" paper. Why on earth do we call it "squared" paper, when we all know that the "squares" are really tiny rectangles!

If you do not feel up to drawing your own design, you can always trace a picture, turn the tracing paper over on to a photocopy of a reader card and then go over the lines to transfer the pattern to the squared paper. Now make the pattern fit the squares! As a rule of thumb, if the pattern includes more than half a square, you should fill in the full square; if it includes less than half a square, omit that square. You may have to make some adjustments, here and there, to produce a better curve.

Having completed this preliminary stage, you may find that the design it is too small for your

sweater, so here's what to do! As an example, look at the pattern in Fig.1 - it's three squares wide and six squares high. Rule off a reader card copy, or use similar paper, in 2 x 2 squares. Counting each of these blocks of four as one square, copy your squared-off drawing on to the new enlarged squares and the design will now be six squares wide and twelve squares high. Finally, smooth the outlines by noting the addition of "x" in Fig.2.

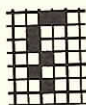


Fig.1 .....

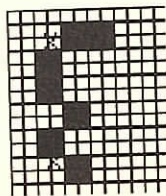


Fig.2 .....

Depending on the size of the original, you can enlarge with 3 x 3 squares or 4 x 4 squares, if necessary.

If you are scanning a design for Creation 6, you may think the picture is an ideal size for a sweater, but only the very smallest designs will scan to fit the screen and they are often still too large for your knitting. In this case, scan the picture in two halves, reduce each half by the same proportion, then join them together.

I only advocate the above method for people who insist that they cannot draw and I strongly advise you to make absolutely sure that you do not break any copyright when copying a pattern! Once you gain a little confidence, you'll soon find that it is much easier to draw the pictures on the screen or on squared paper, than it is to go through all the above. Remember to draw lightly so that you can alter bits, as required.

Although nature provides a wealth of inspiration for knitwear design, the natural world can sometimes be too bounteous - because it offers so much choice!

Before I return to the fish, may I give a warning to computer users. My daughter, Kathy, bought a new computer at the beginning of the year, with all the attendant equipment. Before getting rid of the old one, she backed up all her files on floppy disks and wiped the old computer clean. Then she copied all her floppies into the new computer.

I started off on my memo board with Picture 1 and I should have loved to include some of my guppies. However, their colours are so shimmering and radiant - almost fluorescent - that they could not be reproduced on my husband's sweater. (Actually, he would probably prefer a shark - but that wouldn't suit my love of colours!)



Picture 1 .....

About a month ago, she went to Dubai and was away for two weeks. During the second week, her flat was burgled. All her equipment was taken - plus all the data on her new computer, including her latest book on fish-keeping. Fortunately, she had a draft copy of the data in her briefcase and it has been my job to type it all into my computer, then copy it on to a disk for her.

Not only had all the pictures for her book gone, but she was also not covered by insurance - so here is my warning. Back up everything you want to save and do insure your equipment fully. My daughter has now changed all her locks, reinforced them, backed up all her work and insured her equipment. That's what's known as shutting the stable door after the horse has bolted!

Yes! I am intending to write about fish designs - but I hope you find all the above information useful!

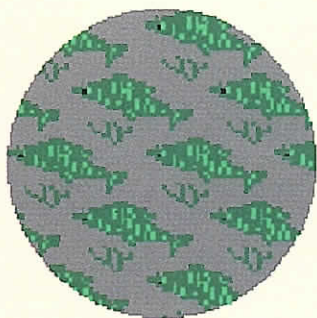
My ultimate aim is to produce a design that would look good on either sex, bearing in mind my husband's likes and dislikes. Picture 1 would be about 150 squares wide and 76 high, far too large for Reader Cards - unless I wanted to fill in 24 cards. Perish the thought! One section from it would not make a good picture, so I am back to a repeat pattern.



Picture 2 .....

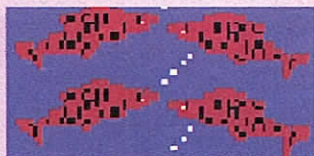


I took out one cyan from Picture 2 and looked at it. By staggering the second row, adding seaweed and changing some of the colours, I arrived at Picture 3. I soon realised that it had very little movement - in fact, it looks to me as if the fish are just lying on a slab!



Picture 3

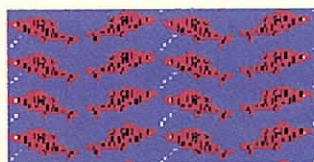
I thought it might help if alternate fish had different colouring, or were turned to face the opposite direction. The tail fins should not be the same colour as the seaweed and the background would have been better as a pale blue, oatmeal or paler grey. The addition of seaweed puts it into my husband's "airy-fairy" class and I soon realised that I was attempting to make some sort of picture out of what was originally intended as a pattern - so I began again!



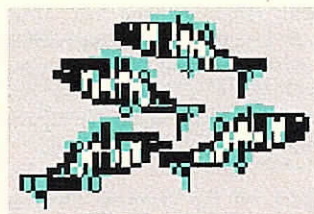
Picture 4

I changed the colours, rotated some of the fish in Picture 3 and added a few bubbles of air as in Picture 4. My first reaction was that it looked fairly reasonable; it had more movement, but what would it look like if it was repeated on a large area? One glance at

Picture 5 will tell you - when it is produced many times, the repeated curve makes you feel as if you are on a roller coaster. It is enough to bring on migraine!



Picture 5



Picture 6

I got rid of the symmetrical curve, went back to the original colours - more or less - and pushed the fish closer together. When it covered a larger area, the result was Picture 6. When it covered a larger area, the result was pleasing but what my husband would call "pretty-pretty", so Picture 7 was abandoned.



Picture 7

I decided to go for a more solid-looking fish and chose cichlid in Picture 8. Having thought about it, I realised that, I did not have to make the fish look realistic - since it was a pattern! I could choose any of my husband's favourite colours and make any alterations to form a good design. There would be no place

for fussy seaweed or bubbles and the fish did not even have to look as if they were in water!



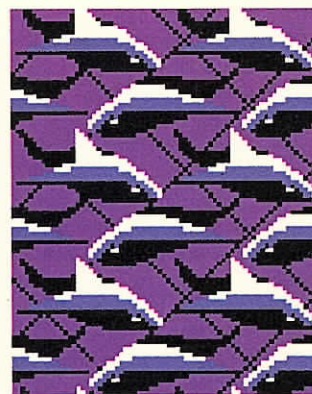
Picture 8

The cichlid already has a strong horizontal line. With a few minor alterations to give my pattern diagonal movement and the addition of curves, changes of colour and position, I'd have the sort of pattern my husband would like - but it would also be suitable for anyone.



Picture 9

Picture 9 shows how I altered the shape of the cichlid to break up the horizontal lines. I wasn't altogether satisfied with the diagonal or vertical movement, so I then made alterations to achieve Picture 10.



Picture 10

I still felt that it wasn't quite right - the eyes were too big and it looked as if the fish were caught in a net, so it was discarded. I then decided to omit the diagonals but keep the vertical fins and add more curve to some of the fish.

Finally, after a few more alterations, I was satisfied - though I know that if I looked at it again in a few weeks' time, I would want to make still more changes . . . that's what happens with my disks! If you'd like to see the finished sweater for a man, woman and child, then join me next time! ■

#### PUSHER TIP

If you have had your machine for some years, the front pushers could start to give you trouble. You may be knitting an intricate pattern, or may be using the motor drive and not notice that one of the pushers never returned to the lower working position. You will then have a column all down the knitting where the needle has knitted every colour.

If the garment is for family and you can work out the pattern, you can Swiss darn down the column but it is better to prevent it happening. Your tension swatch will not use as many needles as the garment so this is useless as a test. Before knitting the garment, go to the next empty pattern in the console. If you are using PATT A and PATT B this will be C. Program 1025 Tech 180 on all needles. Knit 24 rows with an empty lock and watch the pushers. It is a simple repetitive pattern so any faulty pushers will be easy to spot. Change the pusher and throw the old one away.



# DesignaKnit 6

Diane Bennett

## Part 2 - Adapting Standard Shapes

After last month's exploration of the Original screen, this time Diane shows you how to adapt Standard shapes using Original. This is the best way for most DesignaKnit owners to successfully use the Professional part of the program.

The idea of creating garment pieces, simply using points joined by straight lines, is not one that is initially very easy to understand or to use. When using Original, it is also important to ensure that the garment is the correct size and the pieces fit together. These are only two of the many reasons why it is simpler to design garments with Original by adapting them from Standard Shapes.

When working with Original, always remember where the **Undo** tool is - and that it is possible to undo the last THREE steps. It is very easy to forget one minor

point and make a major error, so it is very important to know how to retrace your steps.

### MODIFIED STRAIGHT SLEEVE SWEATER

For this article, I have selected a simple garment that anyone can design and knit. It is the modified straight sleeve that many knitters prefer to the simple straight sleeve sweater. The armhole is cut in so that the shoulder seam is not over the arm and extra length is added to the sleeve.

Design the garment in Standard Shaping selecting **Sweater - Straight - Round - Round**. Use casual ease and select **Standard Size** 102 cm, 40 in. The garment should look as shown in Fig.1.

When using Standard shapes, it is very important to ensure that the shape file created has been saved before moving on to make changes with Original. Use **File -**

**Save** giving it the name **modsrt**.

It is also important to remember that it is only possible to make changes with Standard Shaping BEFORE the garment pieces are moved to Original Shaping. Adding to the body length, for example, can be done simply by changing the "nape to garment length measurement" in Standard Shaping.

However, once the garment pieces have been altered with Original, returning to Standard to change this measurement will result in all the changes made with Original being lost. Make sure also that any **Styling** such as adding shoulder drop, changing welt depth or widening the neck has been done before saving the file ready to move to Original.

Click on the **Original Shaping** icon to move the that part of the program. The pieces of the gar-

ment just designed are displayed on the screen. One piece, **sleeve - left** is bright blue and has the blue mirror line on it (see Fig.2). This piece is called the active piece. Click on each of the pieces in turn to make them the active piece and notice the mirror line is displayed only on the active piece. When shapes from Standard are used, DesignaKnit knows which pieces are symmetrical - all the pieces in this garment and displays the mirror line.

It is only possible to make changes to the current active piece - try to remember this because trying to add points to the sleeve when the front is the active piece will result in a very strange shape. When you do it you'll see why it is important to remember the undo tool!

Now, click on the front to make it the active piece. It is not easy to make detailed changes to a garment piece which is small, so increase the size so that it fills the screen by clicking on the **Centralize piece** tool shown in Fig.3. To the right of this tool is the **Centralize all** tool. To return to viewing all the pieces, perhaps to select a different piece to work on, click on this.

Figure 1

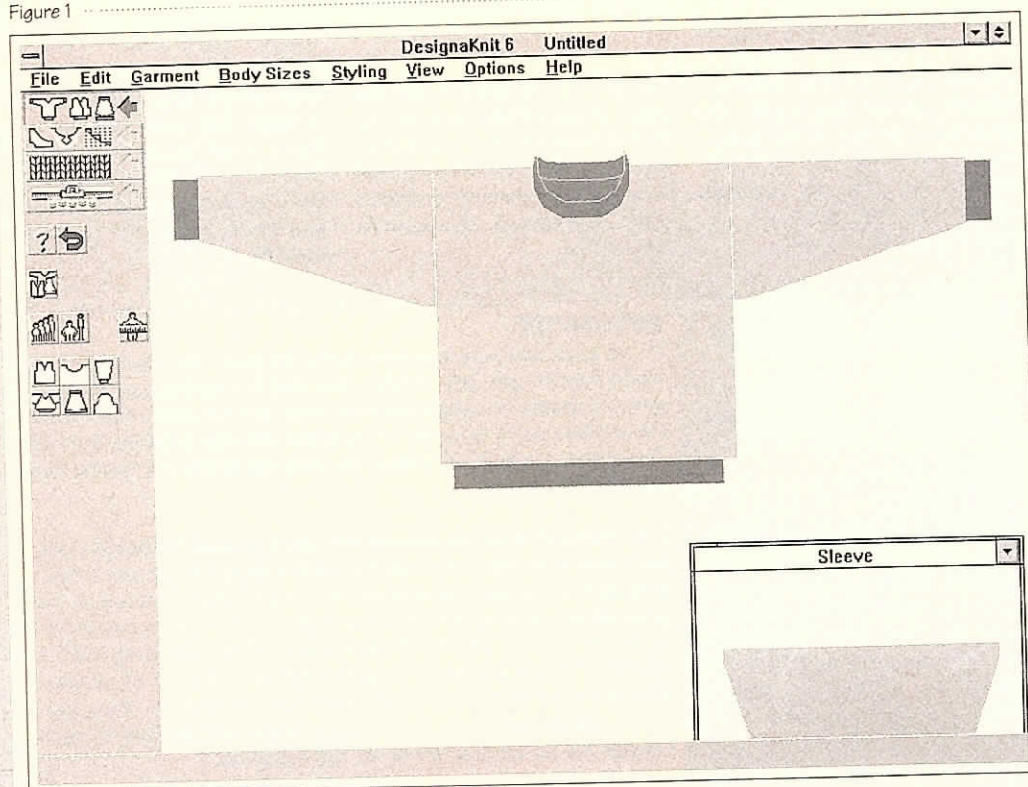
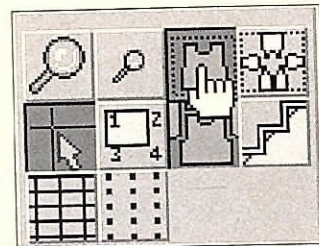


Figure 3



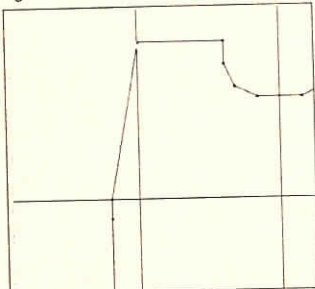
To cut-in the armhole of the front, points need to be added on the shoulder and near the underarm. Press the spacebar to turn on the **big cursor** and move it cursor to the left outside point of shoulder which is 29 cm, 11.4 in. The cut in is to be 5 cm, 2 in so move the cursor 5 cm to the right



- the final position should be on the shoulder seam at 24 cm, 9.4 in. Move the cursor with the mouse until it is nearly at this position, then use the cursor keys for accurate placing. Press F2 to turn the **Add** tool on and press enter to place the point.

Move the cursor across to the left, keeping it at the same level so that the nearest point is the outside edge of the left shoulder. Press shift and F2 to turn the **delete** tool on, then enter to delete that point. The outside edge of the top part of the front is now a diagonal (see Fig.4).

Figure 4



To add the point at the underarm which will square the armhole, make sure that the vertical line of the big cursor is level with the point just added at the shoulder and the horizontal line is level with the point at the bottom of the armhole, as shown in Fig.5. Again, position exactly using the cursor keys. Press F2 to turn **Add** on, then enter to place the point.

Since it is very easy to make mistakes while using Original, it is important to save after completing each step of the process. Use **File - Save** to save the front with the new armhole shape.

Click on the **Centralize all** tool to display all the garment pieces and make the **back** the active piece by clicking on it. Make this fill the screen by clicking on the **Centralize piece** tool. Add a point on the shoulder, delete the outside shoulder point and at a

point level with the underarm, so that the armhole of the back is the same shape as the front. Use **File - Save** to save the back and front with the new armhole shape.

The 5 cm, 2 in which has been cut from the armhole needs to be added to the top of the sleeve to keep the sleeve length correct. Display all the pieces and then click on **Sleeve - left** to make it the active piece, then use **Centralize piece** to make it fill the screen.

To add length to the sleeve, click on the **Insert length** tool (next to rotate). The cursor turns into an arrow which should be placed between the points where the length is to be added - as shown in Fig.5. Click and enter 5 cm, 2 in as the length to be added, then save the file.

Figure 5

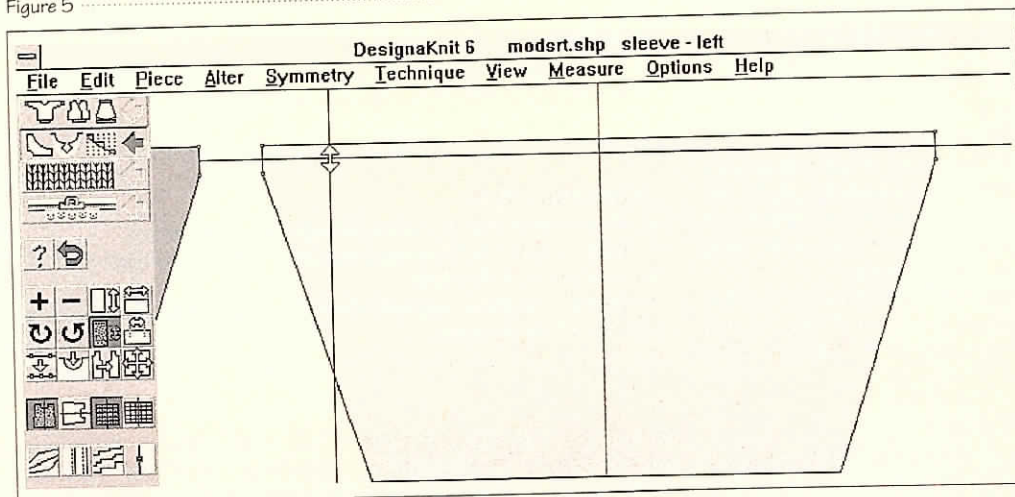
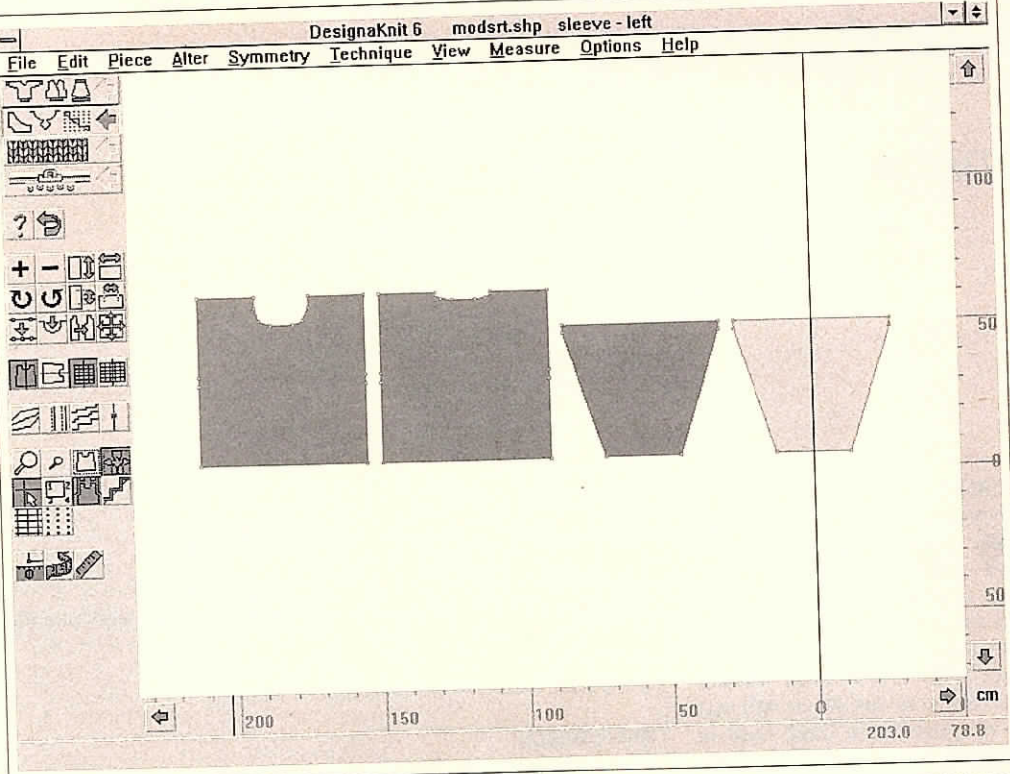


Figure 2



Select **sleeve - right** as the active piece, enlarge it and add the extra length to this sleeve in the same way as to the left sleeve.

The garment has now been adapted to a modified straight sleeve. Use **File - Save** once more to save all the pieces that have been adapted. By saving after each piece, if you make an error you can load the pieces which are correct and try again.

Select your own size (or that of the person you want to knit for) in Standard Shaping and follow the same steps to adapt the sweater and this could be your first garment created with Original Shaping.

*Diane's latest book is a guide to Original Shaping. It covers all aspects of using this part of the program, including the Original*

*Screen, adapting garments and drawing a garment together using join and separate, more unusual uses of Original and some design variations. The book is £5.95 from your dealer or direct from:-*

**Diane Bennett**  
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*Please add 25p postage if you are ordering after 30th April 1998. Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12 and the set of 1996 issues and disk are still available for £10.*

*You can order the book and/or newsletter from Diane at the above address. ■*



# Intarsia Sweater

Designed by Mary Smith

## BACK

With carriage at right and using MC, cast on 152 [160, 168, 176] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 16 rows. Transfer sts for st st. Set RC at 000 and then push Ns to UWP. Cont in intarsia patt from Chart 1. Using MT, K 170 rows. Place marker at each end \*.  
K 110 rows. RC shows 280. Push 48 [52, 56, 60] Ns at left and right to HP. Using WY, K a few rows in st st over rem 56 sts and release from machine. Push Ns at right from HP to UWP and then, using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

## FRONT

Work as for Back to \* but reverse intarsia patt on chart to match side seams. K 74 rows. RC shows 244 and 36 rows less have been worked to shoulder than on back.

## SHAPE NECK

Push 81 [85, 89, 93] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll 3 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll 2 alt rows, K 1 row. 48 [52, 56, 60] sts. K 14 rows. Using WY, K a few rows in st st and release from machine.

With carriage at left and using a transfer tool, push 71 [75, 79, 83] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 56 Ns from HP to UWP. Using C, K 1 row. Using WY, K a few rows and release from machine.

## SLEEVES

With carriage at right and using MC, cast on 71 sts in 1x1 rib. K 5

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge machines with intarsia facility and a ribber.

*If you don't have a ribber, work ribs in mock rib.*

## MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)

200 g in Wine (MC).

100 g in Damask (A).

100 [100, 150, 150] g in Tomato (B).

150 [150, 200, 200] g in Dark Coral (C).

100 [100, 150, 150] g in Red (D).

The above amounts of yarn are available, if requested, direct from Yeoman Yarns.

## GARMENT WEIGHT

Finished garment in second size weighs 470 g.

*The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Telephone:- 0116-240 4464.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

## MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 96 [102, 107, 112] cm, 38 [40½, 42½, 44½] in.

Length to shoulder 70 cm, 28 in.

Sleeve seam 47.5 cm, 19 in.

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

31 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch and intarsia (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- Always twist yarns together when changing colours in intarsia to prevent a hole forming.

tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3,

K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

Push 80 Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Push Ns to UWP. Cont in intarsia patt from Chart 2. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 160 sts. K 10 rows. RC shows 170. Using MT+3, K 1 row and then cast off with a latch tool.

## JOIN RIGHT SHOULDER

Push 48 [52, 56, 60] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Push Ns to UWP. Using MT+3, K 1 row in intarsia, matching colours to previous row. Cast off with a latch tool.

## NECKBAND

With carriage at right and using MC, cast on 131 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st. With P side facing, pick up 56 sts across back neck, 9 sts down right side of front neck, 56 sts across front neck and 10 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+3 and MC, K 1 row. Cast off with a latch tool.

## JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

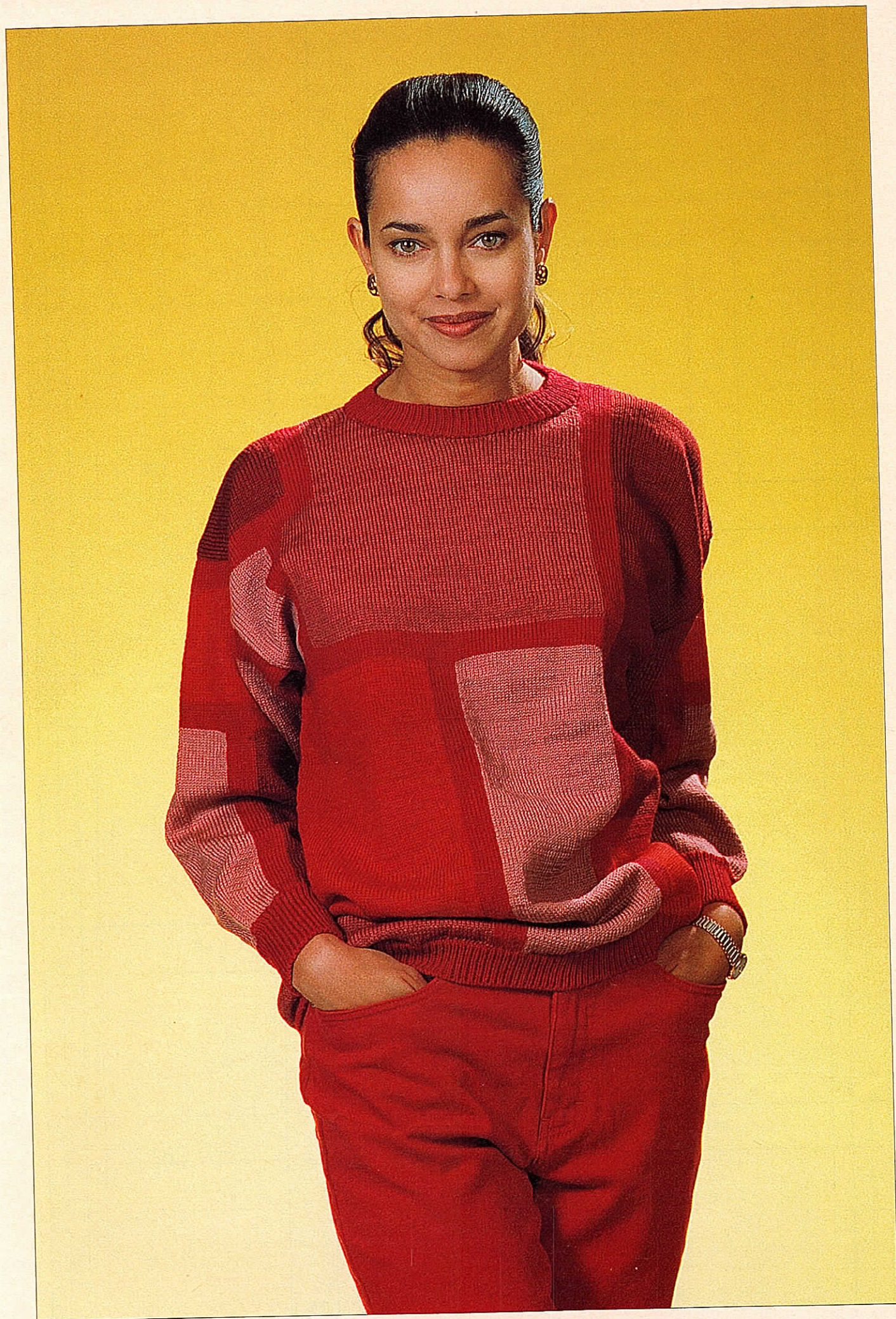
## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

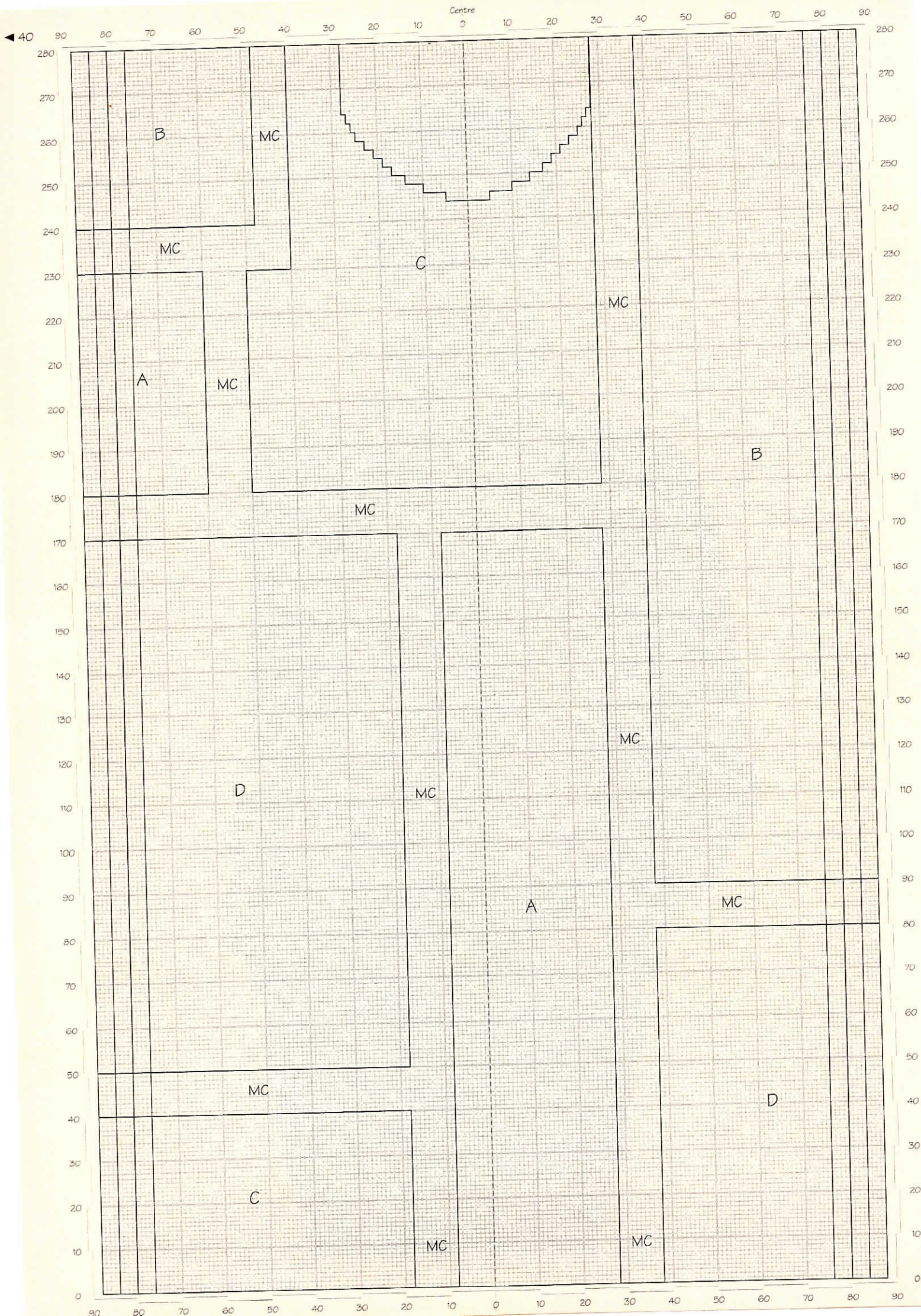
## MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. ■

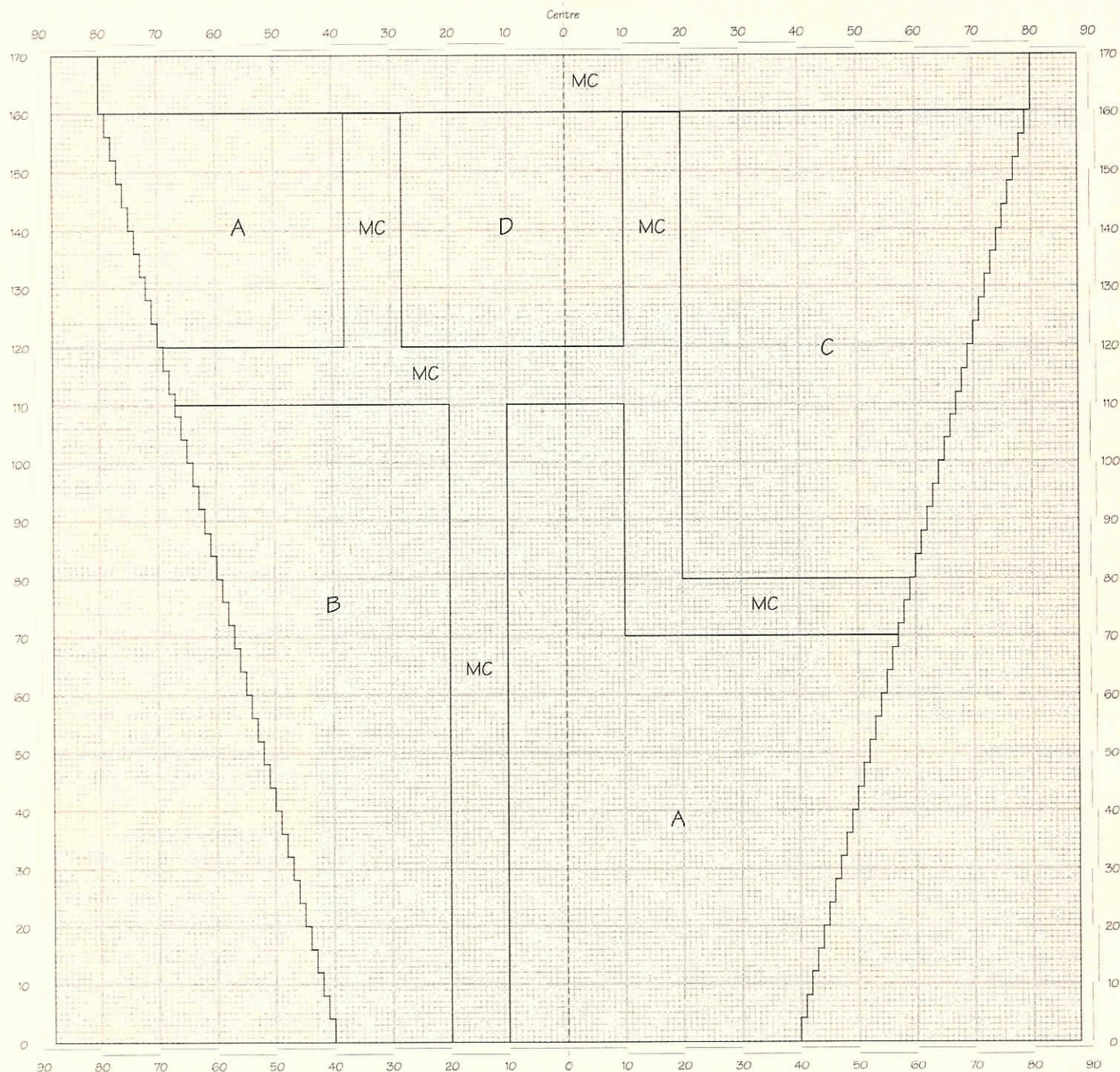








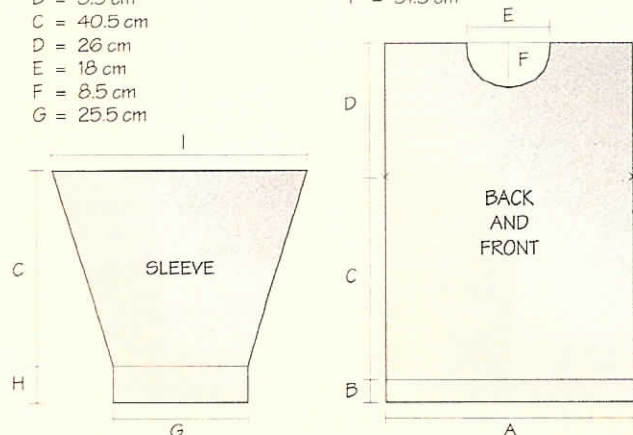




### Diagrams

A = 49 [51.5, 54, 56.5] cm  
 B = 3.5 cm  
 C = 40.5 cm  
 D = 26 cm  
 E = 18 cm  
 F = 8.5 cm  
 G = 25.5 cm

H = 7 cm  
 I = 51.5 cm



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# Classic Angora Cardigan

Designed by Nina Miklin

## BACK

With carriage at right, arrange over 96 [108, 120, 132] Ns at centre of machine for 1x1 rib.

\* Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 22 rows. Transfer sts for st st \*. Set RC at 000. Using MT, cont working from diagram until RC shows 161 [169, 177, 185].

## SHAPE SHOULDERS

Push 10 Ns at opposite end to carriage to HP on next 4 rows. RC shows 165 [173, 181, 189]. Place marker between sts 14 and 15 at left and right of centre 0. Break yarn. Push all Ns from HP to UWP. K 1 row. Cast off.

## RIGHT FRONT

With carriage at right, arrange over 48 [54, 60, 66] Ns at right of centre 0 for 1x1 rib. Work as for Back from \* to \*.

Set RC at 000. Using MT, cont working from diagram until RC shows 118 [126, 134, 142].

## SHAPE NECK

Push 7 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP on next 7 rows.

\*\* K 2 rows, dec 1 st at neck edge; rep from \*\* once more. Cont straight until RC shows 161 [169, 177, 185].

## SHAPE SHOULDER

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge machines with a ribber.

## MATERIALS

Nina Miklin Angora. (Yarn Guide No.11.)

1 x 300 [300, 350, 350] g cone in Royal Blue (MY).

8 buttons.

## GARMENT WEIGHT

Finished garment in third size weighs 250 g.

*The fibre content of this yarn is 70% Angora, 20% Polyamide, 10% Wool. For further information about this yarn, please write to the following address:- Nina Miklin, PO Box 1720, London W9 1TT. Telephone 0171-286 1532.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information on page 3.

## MEASUREMENTS

Small [medium, large, extra large].

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

## TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

Inc 1 st at neck edge on next and foll alt row and at the same time, push 10 Ns at shoulder edge to HP on next and foll alt row, K 1 row. RC shows 165 [173, 181, 189]. Push shoulder Ns from HP to UWP. K 1 row. Cast off. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

## LEFT FRONT

Work as for Right Front, reversing shaping.

## SLEEVES

With carriage at right, arrange over 70 Ns at centre of machine for 1x1 rib.

Work as for Back from \* to \*.

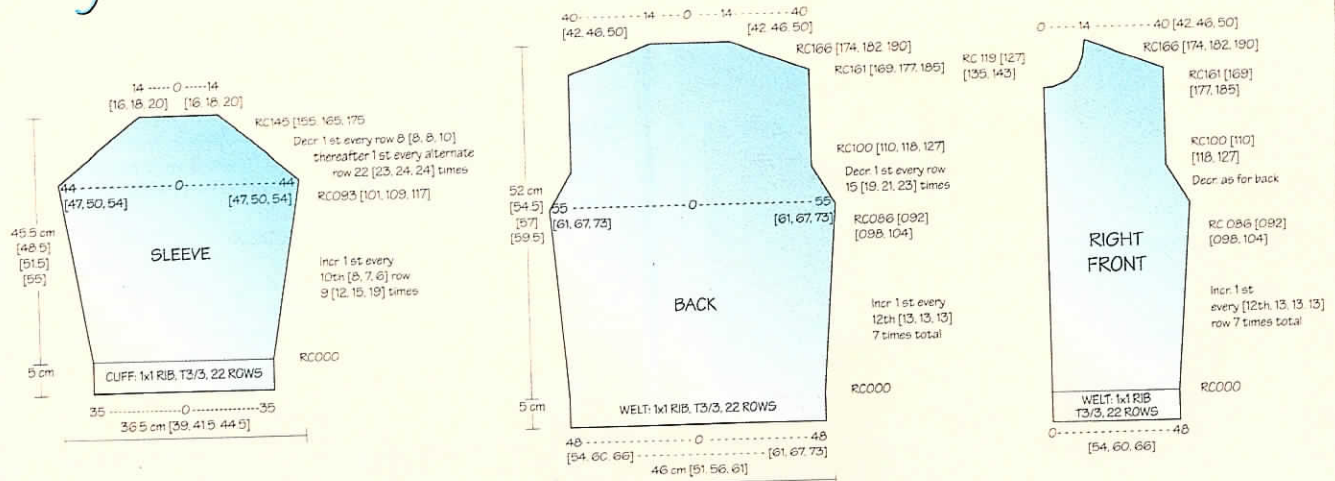
Set RC at 000. Using MT, cont working from diagram until RC shows 145 [155, 165, 175]. Cast off.

## LEFT FRONT BAND

Push 106 [113, 120, 127] Ns to WP.

\* Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 1 row. Using MT-2, K 3 rows. Using MT-3, K 2 rows. Using MT-4, K 2 rows. Using MT-5, K 3 rows. Using MT-4, K 2 rows. Using MT-3, K 2 rows. Using MT-2, K 3 rows. Using MT-1, K 1 row. Using MT, K 1 row. Make a hem by placing loops of first row

## Diagrams





worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT, K 2 rows. Cast off\*.

#### **RIGHT FRONT BAND**

Work as for Left Front Band incorporating 7 buttonholes over 2 sts when RC shows 4 and 16, make first buttonhole over Ns 5 and 6 from right, \* count 13 [14, 15, 16] Ns, make a buttonhole over the next 2 Ns; rep from \* to end.

#### **NECKBAND**

Push 132 Ns at centre of machine to WP. Work as for Left Front Band from \* to \*, incorporating 1 buttonhole at right over sts 4 and 5 when RC shows 4 and 16.

#### **PRESSING**

With the wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

#### **MAKING UP**

Join shoulder seams. Set in sleeves gathering tops slightly. Join side and sleeve seams. Sew front bands into position. Sew neckband in position. Finish buttonholes and sew on buttons to correspond.

#### **CARE**

##### **INSTRUCTIONS**

Hand wash the garment in lukewarm water or dry clean. ■





# Oh Brother

Diane Bennett

## Part 3 - Motif programming

The best way to learn to use and program your Brother electronic is to actually sit at the machine and DO it. I hope that you have done this with the previous articles in this series and it is even more important with this one.

First, enter the very simple motif shown in Fig. 1. For direct entry machines, it is 10 stitches wide, 17 rows high. If drawing it into a mylar sheet, draw a dashed line round it in pencil to make it easier to enter the position on the sheet. This motif is selected because it is small and easy to program - please also experiment with the Stitchworld patterns to practice programming other motifs.

### PROGRAMMING A MOTIF

What is the difference between a motif and an all-over pattern? It is simply that when a design is entered as an all-over pattern, it is knitted on all the working needles on the bed. A motif is knitted only on selected needles. This means that more information must be programmed - for an all-over pattern centred on the needle bed, all that must be put in is the pattern number. For a motif, the machine also needs information about which needles the motif is to be knitted on.

First, program the motif to knit on the centre ten needles of the bed. Bring forward slightly the five needles to the left and five to the right of 0, which is where the motif is to be placed. With these needles visible, the motif is easier to program and this is very important when placing several motifs or creating mirror images.

#### KH930, 940, 965, 965i & 270 MACHINES

Select motif programming by pressing selector II.

#### KH950 & 950i MACHINES

The grey pattern selector switch has two positions for programming motifs, the top position for single motifs and the middle position for A+B (or multiple) motifs. Move this switch to the top position.

#### KH970 MACHINES

Select the pattern position program, position stitch pattern, then motif programming.

The machine is now set to position a motif on selected needles. Watch the lights or follow the program carefully and this information is quite easy to enter:-

#### KH930, 940 & 270 MACHINES

With the pattern number light on, enter the pattern number of the motif, STEP, then the quantity, which is the number of motifs to be knitted. Enter 1 to knit a single motif, then STEP. The first needle position is displayed as yellow 5 - this is the left needle of the block selected to knit the motif and it correct. Press STEP. The machine now asks for the position of the second motif - this is not required so enter 0, then STEP and the ready light should be on and the motif can be knitted.

#### KH950 & 950i MACHINES

Enter the pattern number and position of the motif on the mylar sheet - the light moves to the garment shape at the bottom, asking for first needle position. Look at the block of needles on which the motif is to be knitted. The left needle is Y5, so enter Y5. The light moves to the left, asking for the left side of the motif which is also Y5, then to the right for the right side of the motif which is G5. Press M and the ready light should be on for the motif to be knitted.

#### KH965 & 965i MACHINES

Enter the pattern number and use the step key to go through the four lights for size of the motif. The machine is now asking for first needle position. Look at the block of needles on which the motif is to be knitted. The left needle is Y5, so enter Y5. The light moves to the left, asking for the left side of the motif which is also Y5, then to the right for the right side of the motif which is G5. Press STEP and the machine asks for the pattern number of motif 2. There is no second motif, so enter 0, then STEP and the

Now that you can program and knit an all-over pattern, what about a motif? Brother electronic machines offer very powerful options, allowing motifs to be programmed in many different ways. To find out how, read on ...

Figure 1

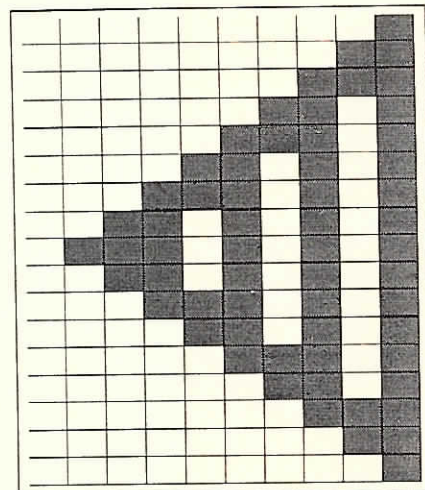


Figure 2

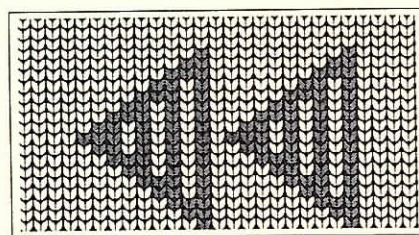
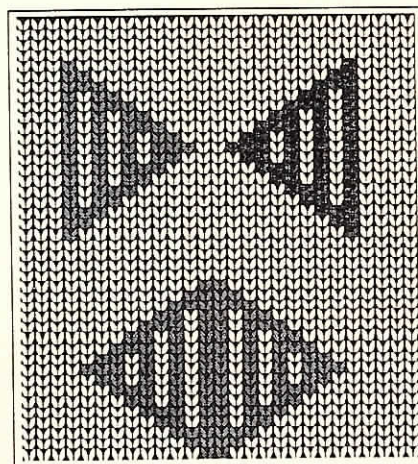


Figure 3





ready light should be on for the motif to be knitted.

#### KH970 MACHINES

Enter the pattern number, then STEP. One motif is to be knitted, so enter a quantity of 1. Press STEP and the first needle position is displayed as left 5 - check with the selected needles that this is correct, then press STEP. The pattern is displayed, press STEP. The machine now offers the option to program a second motif - this is not required so select END then the knitting screen ready to knit the motif.

For all machines, select two or three motifs from the Stitchworld book, programming them in a similar way. Check the width of the motif and bring the needles forward slightly before entering the program.

#### VARIATIONS

Next, let's try a couple of simple variations. First, instead of one motif, program two motifs. If ten needles are required for one motif, 20 needles will be required for two motifs, so bring forward slightly the ten needles each side of ten.

#### KH930, 940, 270 & 970 MACHINES

Program as for the single motif but change the quantity to 2.

#### KH950 AND 950i, 965 & 965i MACHINES

Program as for the single motif

but change the first needle position to Y10, left hand side of the motif to Y10 and right hand side of the motif to G10.

The two repeats of the motif should look as shown in Fig. 2. Now, select any block of 20 needles and program two motifs in another position on the needle bed - this is useful for small, "breast pocket" motifs.

Now, change from two motifs facing the same direction to the motifs facing in different directions to create a mirror image.

#### KH930, 940 & 270 MACHINES

Program the two motifs in the centre of the needle bed and put pattern selector switch No. 2 on by pressing it. This reverses one of the motifs to create a mirror image. Knit one repeat of the motif, then put pattern selector switch No. 1, the reverse switch on as well - the two motifs are still mirror imaged but face the other way.

#### KH965 & 965i MACHINES

To mirror image a motif, enter the same motif twice, then reverse one of them. After entering the pattern number, step through the size and enter the left ten needles as Y10, Y10, Y1 - this is the first motif. Enter the same pattern number again and the position of the second motif as G1, G1, G10. Press step so that the ready light is on. Reverse

motif 2 by pressing pattern selector switch No. 1 once - the lights flash. If all the lights are NOT on, press the number button which corresponds with the light(s) which is not on until all the lights are flashing. Press the number 1 key to turn light No. 1 off - motif 1 will then not be reversed and motif 2 will be reversed. With light 1 off and light 2 on, press switch No. 1 again to confirm - the lights stop flashing. Knit one repeat of the motif, then use switch No. 1 again to turn light 2 off and light 1 on, then knit one more repeat.

#### KH950 & 950i MACHINES

To mirror image patterns on this machine, the second position of the selector switch for motifs must be used - move it to the middle position. Program the first motif with the position as Y10, Y10, Y1, then the second (B) motif with the position as G1, G1, G10. Put switch no. 2 on to reverse the B motif and knit one repeat of the pattern. Put switch no. 2 off and no. 1 on to reverse the A motif and knit one repeat of the pattern.

#### KH970 MACHINES

Program the two repeats of the motif - the first needle position should be left 10. Select END to finish the program. Return to the main menu and select the pattern variation program, then turn on mirror image by selecting it and pressing the no. 2 key. Use the knitting screen to knit one repeat of the pattern. Return to the pattern variation screen and turn reverse on as well, then knit another repeat of the pattern.

The two mirror images should be as shown in Fig. 3. For some motifs, for example the head of an animal, only one of these is appropriate. Before using a mirror image on a garment, always check that the motif knits correctly, reversing the motifs the other way if necessary to achieve the desired effect.

Finally, use Stitchworld pattern No. 100, the cherries, to knit two

motifs, then to mirror image the design, reversing the correct motif to produce a bunch of cherries, as shown in Fig. 4.

I hope this article has shown you that motifs are both easy to program and very versatile. Why not design one of your own, or select another from the Stitchworld book and experiment with positioning different numbers of motifs and creating mirror images? Remember - the programming sequence of lights or questions is there to help you. Follow it carefully and you may be surprised how many options are possible. ■

*Do you need more help with your Brother electronic? Diane has written a "Users Guide" for each of the current range of Brother electronic machines - 950/950i, 965/965i, 970, 900 and 930/940/270. The books contain information about programming and entering designs, including motifs, as well as more unusual ideas such as automatic intarsia and skirt shapings.*

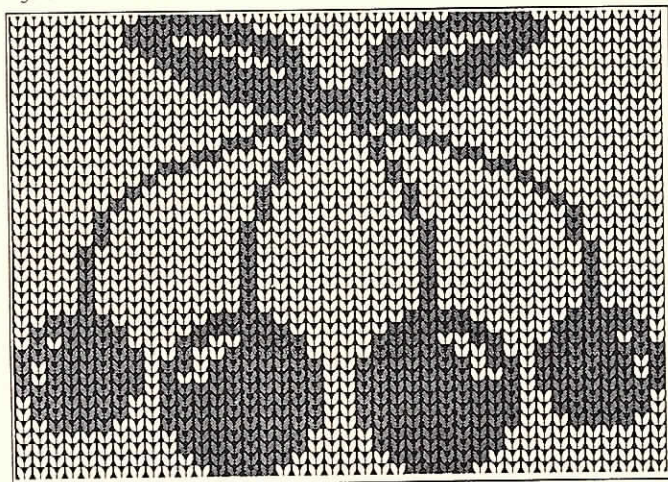
*The books are £5.95 each - POST FREE to MKM readers until 30th April 1998 (£6.20 after that date). If ordering by post, please state which machine you are using. Also available, for more detailed information about programming are cassette tapes for the 910, 950+950i and 965+965i. The three tapes for each machine cover:-*

- 1 Basic Programming
- 2 Advanced Programming
- 3 Ribber and Double Bed Colour Changer

*They cost £5.50 each or £15.50 for the set. To order one of these books, ask your local dealer or write to:-*

**Diane Bennett  
9 Huntley Grove  
Nailsea  
Bristol BS19 2UQ**

Figure 4





# Man's Cable Aran Sweater

Designed by Mary Smith

## BACK

Push 102 [108, 114] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, cont in cable patt from chart \*.

K 148 rows. Push 35 [38, 41] Ns at left and right to HP. Using WY, K a few rows in st st over rem 32 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

## FRONT

Work as for Back to \*.

K 126 rows. 22 rows less have been worked to shoulder than on Back.

## SHAPE NECK

Push 54 [57, 60] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 3 Ns at neck edge to HP. K 2 rows. Push 2 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push 1 N at neck edge to HP on next and foll 3 alt rows, K 1 row. 35 [38, 41] sts. K 4 rows. Using WY, K a few rows in st st and release from machine. With carriage at left and using a transfer tool, push 48 [51, 54] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

## NECKBAND

Push rem 32 Ns from HP to UWP. Using MT and MY, K 1 row. Cut yarn. Push 6 adjacent Ns at left and 5 adjacent Ns at right to WP. Pick up sts from side of neck and place on to empty Ns. Push 32 adjacent Ns at right to WP. With P side facing, replace 32 sts from back neck on to empty Ns. 75 sts. Transfer sts for 1x1 rib. Using

## PATTERN RATING

\*\* Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for 9 mm chunky machines with 102 [108, 114] Ns or more and a ribber.

*If you don't have a ribber, work ribs by latch tool method.*

## MATERIALS

**King Cole McCoy Aran.** (Yarn Guide No.17.)  
10 [10, 11] x 100 g balls in Swaledale (MY).

## GARMENT WEIGHT

Finished garment in third size weighs 965 g.

*The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel:- 01274-561331.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

## MEASUREMENTS

To fit chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 105 [111, 118] cm, 41½ [44, 46½] in.

Length to shoulder 71.5 cm, 28½ in.

Sleeve seam 47.5 cm, 19 in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch or 19 stitches and 23 rows to 10 cm, 4 in measured over cable pattern (tension dial setting approximately 6).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

MT-3/MT-3 and MY, K 8 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

## WELTS

Push 89 [93, 99] Ns to WP. With P side facing, replace sts from

lower edge on to Ns dec evenly. Transfer sts for 1x1 rib. Set RC at 000. Using MT-3/MT-3 and MY, K 20 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

## JOIN RIGHT SHOULDER

Push 35 [38, 41] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+4 and MY, K 1 row. Cast off with a latch tool.

## JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

## SLEEVES

With carriage at right and using MY, cast on 47 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 50 Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MY, cont in cable patt from chart. Shape sides by inc 1 st at each end on every 4th row until there are 92 sts. K 8 rows. RC shows 92. Adjust length at this stage, if required. Cont in st st. Using MT+4, K 1 row. Cast off with a latch tool.

## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

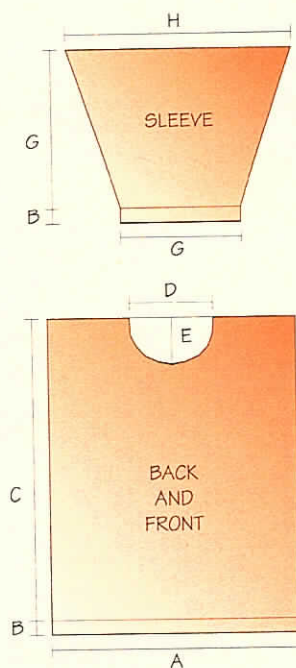


## MAKING UP

Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams. ■

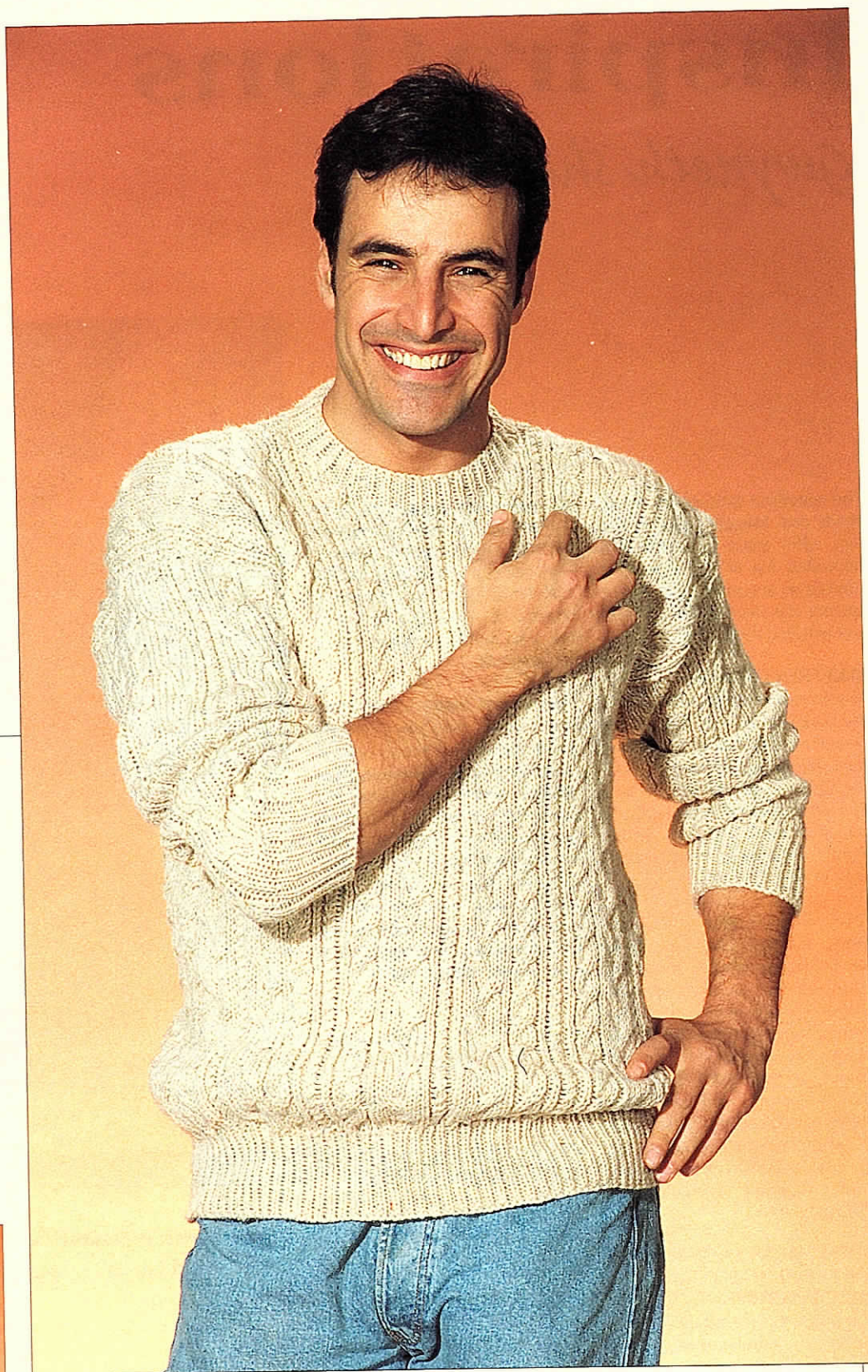
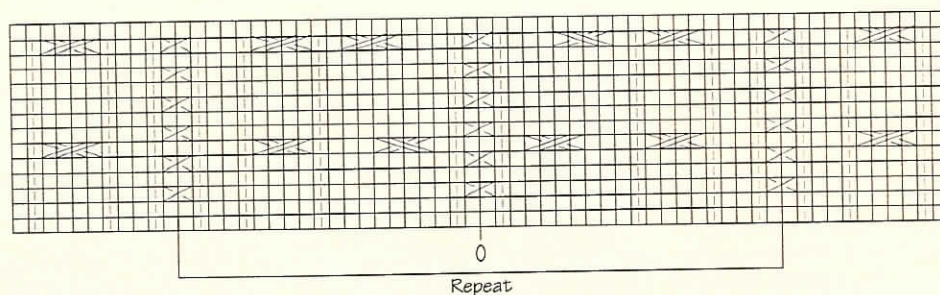
## Diagrams

A = 53.5 [56.5, 60] cm  
B = 7.5 cm  
C = 64 cm  
D = 16.5 cm  
E = 10 cm  
F = 26 cm  
G = 40 cm  
H = 48 cm



### KEY

- = Cross 1 st at left in front of 1 st at right
- = Cross 2 sts at left in front of 2 sts at right
- = Cross 2 sts at right in front of 2 sts at left
- = Drop st and pick up as for ribbing





# Inspirations

Gwyneth Shelton

The excellent articles by **Beryl Jarvis** and **Maggie Dyke** in the July 1997 issue of *To & Fro* reminded me of two tips, so I tried them out on samples before writing the instructions. I hope you will find them useful!

## MATTRESS STITCH

To join two identical side pieces, the trick is to be only one strand ahead, on either side, at any one time. For example, start by picking up one strand only on the first side, followed by two strands on each side. The last stitch would be the single strand on the second side.

Your sewing might not be so exact, but you can correct it when approaching a stripe by counting the number of old colour strands remaining. The joining sequence should be pick up the last two strands of the old colour on one side, then one strand each of old and new colour on the second side, then two strands of the new colour on the first side. The stripe should come together perfectly, as shown in Fig.1.

## DRIVE, MESH LACE & PILE KNITTING ON SILVER REED MACHINES

When punching your own cards for patterns that leave every second row blank, the blank rows could be omitted. This depends on your machine having manual side levers and elongation facility. On these machines, you have the ability to knit a slip pattern in one direction and slip every stitch on the next row.

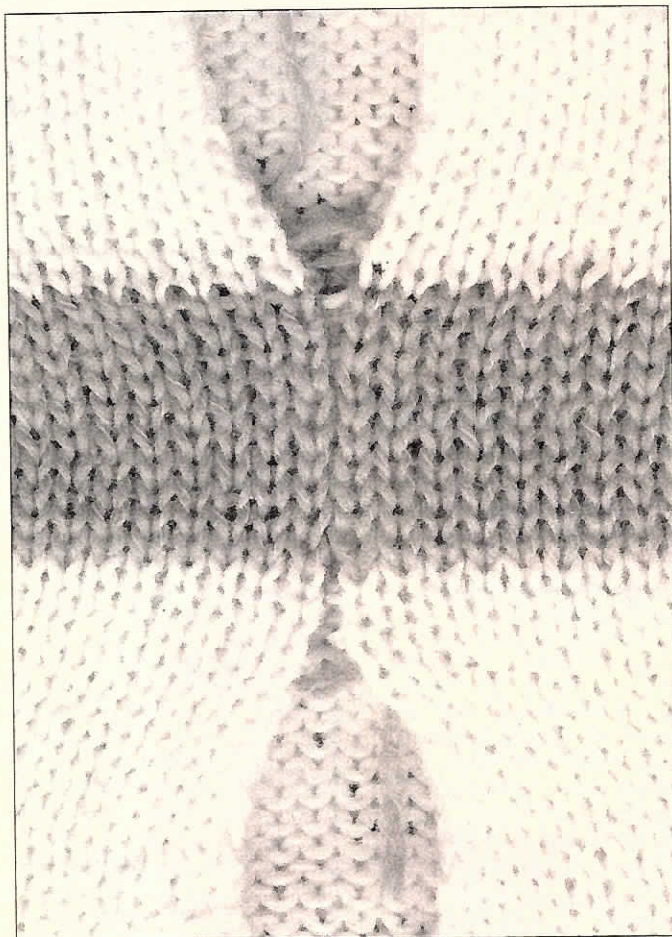
Basically, the machine can add the blank rows to the pattern. This reduces the amount of pattern card required by half. It also allows any suitable pre-punched card to be used for these fabrics.

As an example, I knitted a piece

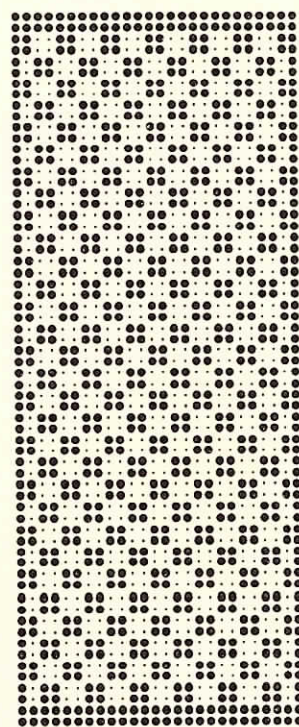
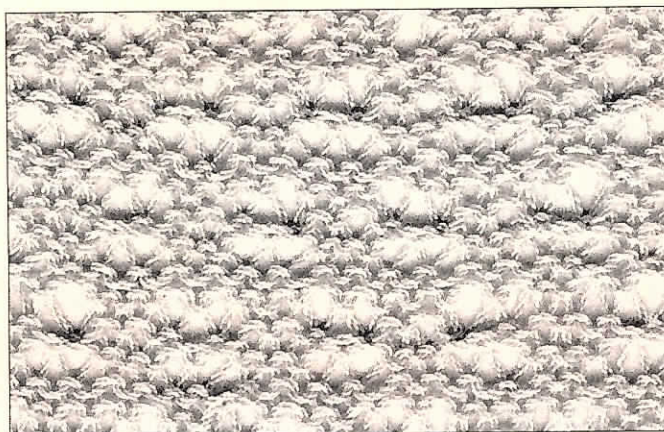
of mesh lace using Card 2 on elongation. The side lever was set to pattern to the right and set forward to slip completely to the left. Make sure the elongation window is showing red before you start and the pattern cam is set to slip. ■

*New readers might like to know that Gwyn lives in Morwell, Australia and send us lots of super ideas and techniques from "Down Under". We hope you enjoy this month's tips. If you'd like a sample copy of the July 1997 issue of To & Fro, to read the articles from Beryl and Maggie, just send us your name and address and three first class stamps and we'll post you a copy. Please mark your request "Down Under".*

*Gwyn*



This month, Gwyn has sent us some lovely design ideas which were inspired by articles in our sister magazine *To & Fro*.





# Club Circuit

## Clubs Welcome

### THE KNITTING & STITCHING SHOWS

**Creative Exhibitions, 34 Lewisham Park, London SE13 6QZ.**

**Tel: 0181-690 8888.**

- Alexandra Palace, London. 15th - 18th October 1998.
- RDS, Dublin, 5th - 8th November 1998.
- Harrogate International Centre, North Yorkshire. 19th - 22nd November 1998.

A wealth of inspirational features, educational workshops and lectures and thousands of products to buy, the Knitting and Stitch Show is a great day out. Please call Andrew Salmon for details of the discounted group rates.

### DRUMMOND WOOLS

**79-81 Haymarket Terrace, Edinburgh EH12 5HD.**

**Tel: 0131-313 1002.**

**Fax: 0131-313 1004.**

Are you planning or having a club outing? Then why not visit David and his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can also take advantage of our special club discounts that will enable you to get just that little bit extra. Telephone us now for further details and information.

### FLIMWELL KNITTING CENTRE

**Hollands Farmhouse, High Street, Flimwell, Wadhurst, Sussex TN5 7PE.**

**Tel: 01580-879316.**

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a

demonstration can be provided if your club has booked in advance. We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone us for details or to arrange a visit.

### HEATHERCRAFT MACHINE KNITTING CENTRE

**Bunglebee, Faygate Lane, Faygate, West Sussex RH12 4SH**

**Tel: 01293-851339.**

Doug & Brenda welcome any size group to our friendly knitting centre where you can get help and advice. We are specialists in secondhand machines, ribbers and accessories. Also available are yarns, tuition and repairs. Talks and demonstrations can be arranged on any subject from the basic to very advanced skills. Please ring or write to Brenda for more details.

### INTERNATIONAL CRAFT & HOBBY FAIR

**Dominic House, Seaton Road, Highcliffe, Dorset BH23 5HW.**

**Tel: 01425-272711.**

**Fax: 01425-279369.**

Enjoy a more Creative Lifestyle by visiting the "Creative Stitches & Pastime", "Sewing for Pleasure" and "Hobbycrafts" exhibitions this Spring. Discover new crafts as well as old favourites through Demonstrations, Lectures, Quick & Easy Workshops and "Just a Taste" classes plus your chance to stock up on supplies from up to 250 exhibitors.

- 29th - 31st May '98 - Creative Stitches & Pastimes - Sheffield Arena.

Opening times 9.30am - 5.30pm (Sun 5.00pm). Group rates avail-

able. Contact ICHF Ltd. at the above address.

### METROPOLITAN

**The Pinfold, Poole, Nr Nantwich, Cheshire CW5 6AL.**

**Tel: 01270-628414.**

**Fax: 01270-610038.**

Come and visit us and take advantage of a lecture and/or a demonstration or else just browse through our yarns, books and accessories in the relaxed, friendly atmosphere. Refreshments are available and there is also much to occupy the non-knitter in the Craft Units, while you enjoy all the pleasures of machine knitting. Please contact us for more details or to arrange a visit.

### NADINE HOLLAND KNITTING CENTRE

**27 Beechwood Drive, Thornton Cleveleys, Blackpool FY5 5EJ.**

**Tel/Fax: 01253-853481.**

We can offer your club a tailor made visit during the day, evening or at weekends by arrangement. Workshops or demonstrations available on a topic of your choice. Machines, accessories, quality yarns, patterns, plenty of friendly help and advice from our team. Machine servicing and repairs by our 'back-room boy' Ken. Attractive shop and classrooms - a knitter's paradise. Mail order service and credit cards accepted. We are open on Sundays from 10am - 4pm and 2 late nights in the week - Thursday and Friday until 7pm. We are agents for DesignaKnit - the software program for all your knitwear design on computer. Probably the best in the North West. Contact Nadine.

### NANTIAGO SEWING & KNITTING CENTRE

**49-50 Frogmore Street,**

**Abergavenny, Gwent NP7 5AN.**

**Tel: 01873-854091.**

We have been serving the machine knitting community for over 19 years, providing a comprehensive service in machine accessories, repairs, coned yarns, patterns and tuition. We are major stockists for Silver Reed, Brother and Passap and have over 50 qualities of yarn in stock. A mail order catalogue is available for yarns, machines, accessories and so on and day or evening visits by clubs are welcomed. Please telephone for details.

### NATIONWIDE EXHIBITIONS

**PO Box 20, Fishponds, Bristol BS16 5QU.**

**Tel: 0117-970 1370.**

- The 14th Southern Knitting and Needlecraft Exhibition. Royal Bath & West Showground, Shepton Mallet, Somerset. 23rd - 26th April 1998.
- The 15th National Knitting & Needlecraft Exhibition, NEC. 8th - 11th October 1998.

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. A great day out and well worth a visit.

### UPPINGHAM YARNS

**North Street East, Uppingham, Rutland LE15 9QL.**

**Tel: 01572-823747.**

This is an Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn which we thoroughly test before selling at low, low prices, as advertised. ■



# Crew Neck Sweater

Designed by Kathy Haynes of Beka Knits

## PROGRAM

Prog - ENT  
Erase - ENT  
Cast on - 4 - ENT  
All st patt - NO  
St patt A - 195 - ENT  
Enlarge/position - NO  
Test - NO  
All st patt - NO  
St patt B - Dot - ENT  
Read card 1  
Alter - ENT  
Direct - ENT  
E = E 3 - ENT  
Direct O.K. - ENT  
Add - ENT  
Add what? - Dot - ENT  
Read card 2  
Alter - ENT  
Direct - ENT  
E = E 3 - ENT  
Direct O.K. - ENT  
3 col - ENT  
Add - NO  
Knit tech - 195 - ENT  
Enlarge/position - ENT  
CM? - NO  
Rows - 276 - ENT  
Sts - 80 - ENT  
Position - ENT  
Patt aft R 0 - ENT  
To L/R 0 - ENT  
In patt R 0 - ENT  
Rep R 0 - NO - ENT  
Rep sts 0 - NO - ENT  
All st patt - NO  
St patt C - Dot - ENT  
Read card 1 from row 45  
Alter - ENT  
Direct - ENT  
E = E 3 - ENT  
Direct O.K. - ENT  
Add - ENT  
Add what? - Dot - ENT  
Read card 2 from row 45  
Alter - ENT  
Direct - ENT  
E = E 3 - ENT  
Direct O.K. - ENT  
3 col - ENT  
Knit tech - 195 - ENT  
Enlarge/position - ENT  
CM? - NO

## PATTERN RATING

\*\*\* For knitters with some experience.

## MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

## MATERIALS

Hush Knit Mayfair using two strands together. (Yarn Guide No.10.)

2 x 250 g cones in Black (Col 1).

1 x 250 g cone in Cherry (Col 2).

1 x 250 g cone in Light Grey (Col 3).

## GARMENT WEIGHT

Finished garment in first size weighs 695 g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Hush Knit Yarns, 57 Burnside Drive, Bramcote Hills, Beeston, Nottingham NG9 3EF.*

## PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

## MEASUREMENTS

To fit chest 107 [112, 117] cm, 42 [44, 46] in.

Actual size 112 [119, 126] cm, 44 [47, 50] in.

Length to shoulder 71 cm, 28 in.

Sleeve seam 49 [50, 51] cm, 19½ [20, 20½] in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

80 stitches on each bed to 28 cm and 80 rows to 5.33 cm, measured over jacquard pattern (stitch size approximately 4½/4½).

*For perfect results, please check your tension carefully.*

## KNITTING NOTES

- Before knitting, prepare any reader sheets needed from the charts provided.
- All yarns are used double throughout.

Rows - 12 - ENT

Sts - 80 - ENT

Position - ENT

Patt aft R 0 - ENT

To L/R - ENT

In patt R 0 - ENT

Rep rows - ENT

Rep sts - NO - ENT

All st patt - ENT

Form - NO

## BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 162 [172, 182] Ns on front bed at centre of machine in WP.

\* Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000.

Set lock on N/N and stitch size to 2½/2½. Using two ends of Col 1, K 1 row.

Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack once to right.

Set lock on N/N and stitch size to 3½/3½, K 32 rows. RC shows 35. Push up empty in-between Ns on both beds to WP\*.

162 [172, 182] Ns on front bed.

Set lock on CX/CX, K 2 rows.

Set lock on N/N, K 1 row. RC shows 38. Engage st patt A. Set RC at 000.

Set lock on BX↔/LX and stitch size to 4½/4½. Using two ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 528. Engage st patt B. K until RC shows 804. Engage st patt C. K until RC shows 990. Transfer sts to front bed. Cast off.

## SLEEVES

Handle down. Orange strippers. Set up 78 [80, 82] Ns on front bed at centre of machine in WP.

Work as for Back and Front from \* to\*.

78 [80, 82] Ns on front bed.

Set lock on CX/CX, K 2 rows.

Set lock on N/N, K 1 row. RC shows 38. Engage st patt A. Set RC at 000.

Set lock on BX↔/LX and stitch size to 4½/4½. Using two ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3 and **at the same time**, shape sides by inc 1 st on each bed at each end on next and every foll 18th [15th, 14th] row until there are 148 [170, 178] sts on front bed. K until RC shows 660 [678, 690]. Adjust length at this stage, if required. Transfer sts to front bed. Cast off.

## NECKBAND

Handle down. Orange strippers. Set up 146 [152, 158] Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Rack once to left. Set RC at 000.

Set lock on N/N and stitch size to 2½/2½. Using two ends of Col 1, K 1 row. Arrange pushers under every back bed N in WP. Push up



empty in-between Ns on back bed to WP.

Set lock on CX/CX and stitch size to 3/3, K 2 rows. Rack once to right.

Set lock on BX/N and stitch size to 3 1/4/3 1/4, K 30 rows. RC shows 33. Push up empty in-between Ns on front bed to WP.

Set lock on CX/CX, K 2 rows.

Set lock on N/N and stitch size to 4/4, K 1 row. RC shows 36. Change to black strippers. Set lock on GX/N and stitch size to 5/5, K 4 rows. Pull yarn down between beds.

Set lock on N/GX, K 4 rows. Using WY, K 4 rows. Pull yarn down between beds.

Set lock on GX/N, K 4 rows.

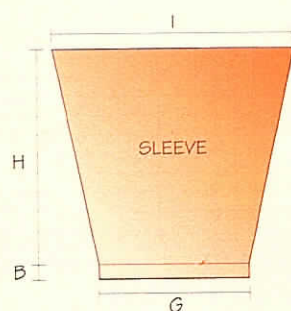
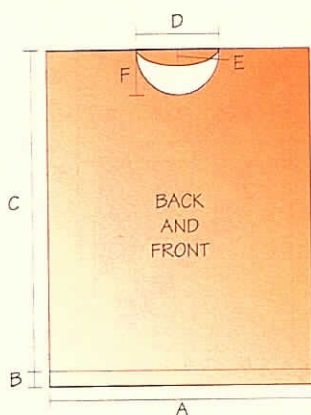
Set lock on N/N and stitch size to 3/3, K a few rows and release from machine.

### PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's

### Diagrams

- A = 56.5 [60, 63.5] cm
- B = 5 cm
- C = 66 cm
- D = 19 [20, 21] cm
- E = 2 cm
- F = 10 cm
- G = 27 [28, 28.5] cm
- H = 44 [45, 46] cm
- I = 51.5 [59.5, 62] cm

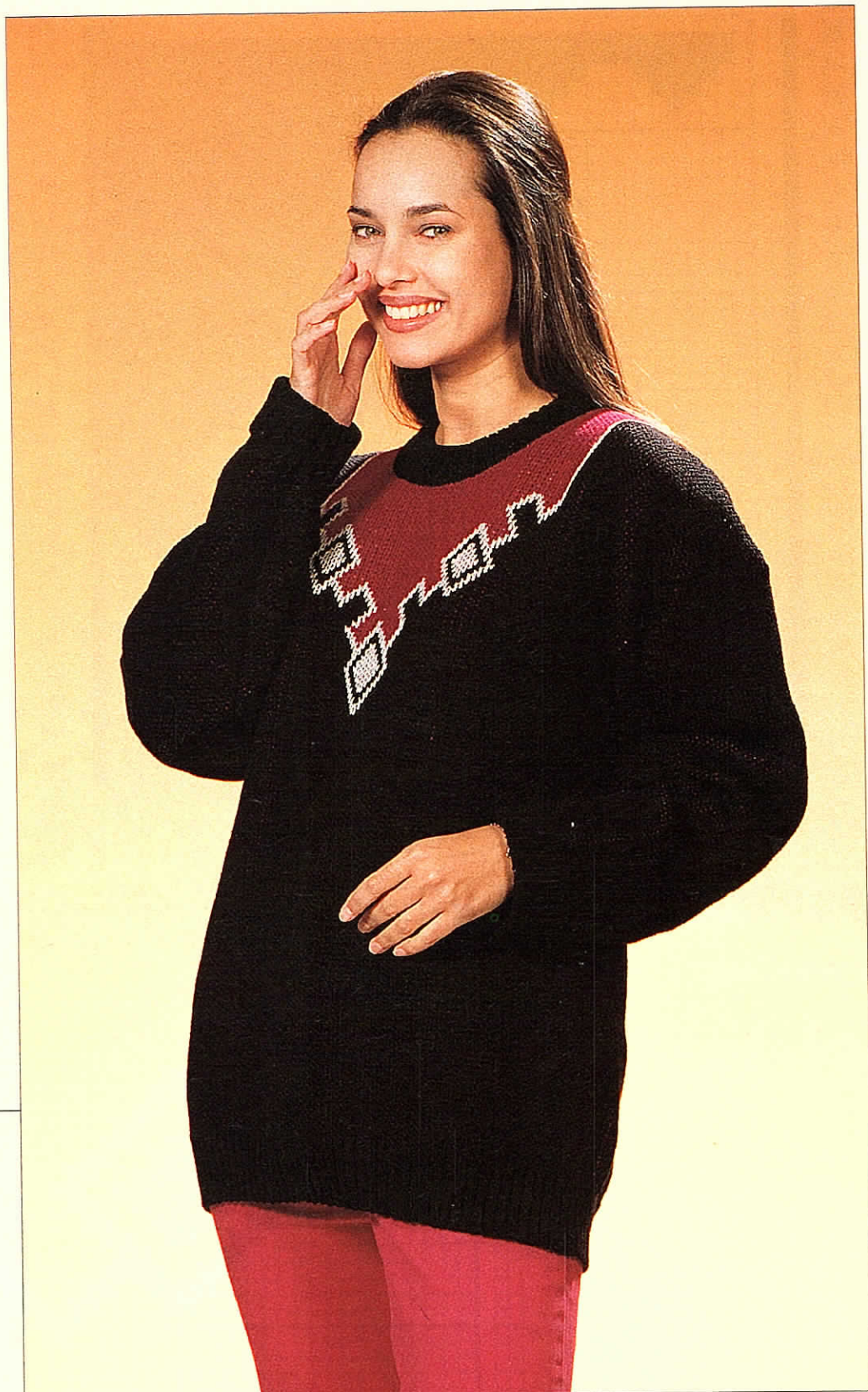


instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and press the stocking stitch edge only.

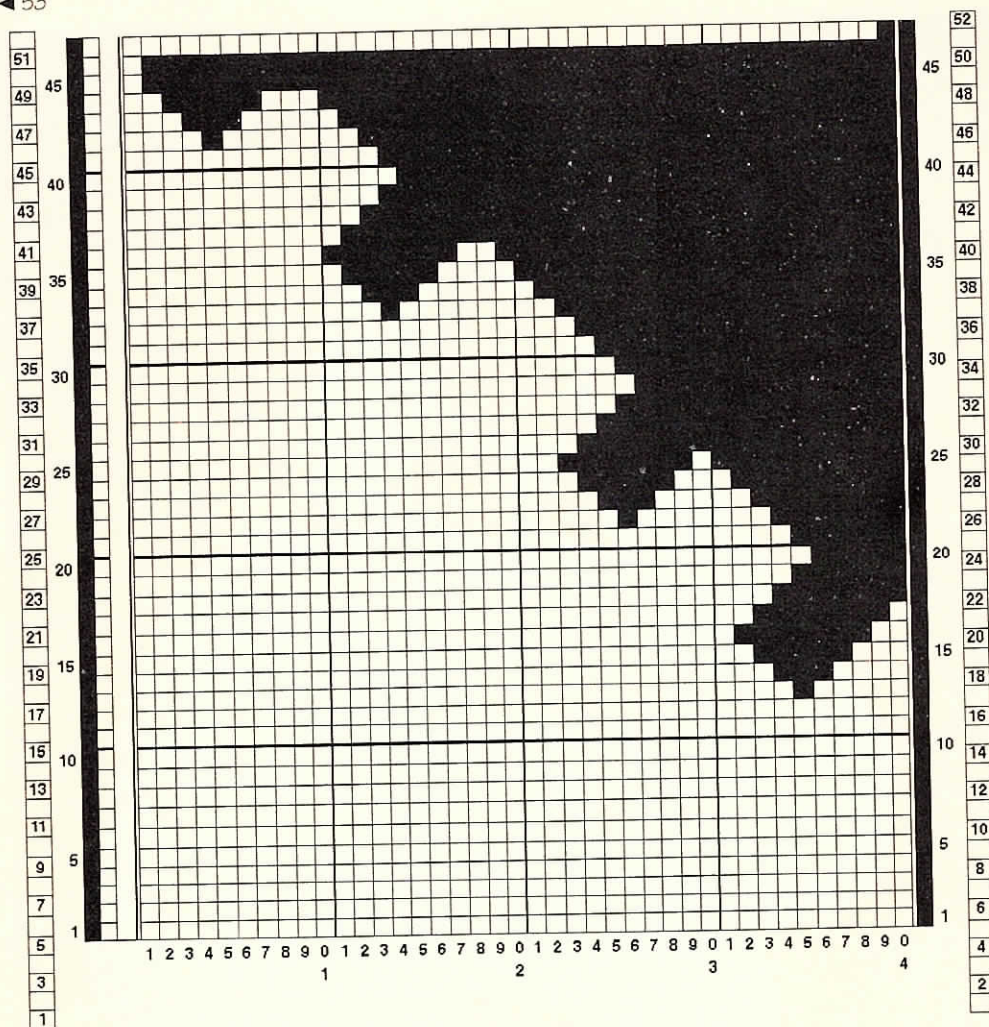
### MAKING UP

Join right shoulder seam. Draw a cut and sew neckline on back and front, using measurements given on diagram as a guide. Sew two rows of zigzag stitch around

neckline, then cut out surplus fabric to form neck curve. Pin neckband into position just below zigzag rows and, unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on inside, enclosing cut edge. Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final light steam. ■

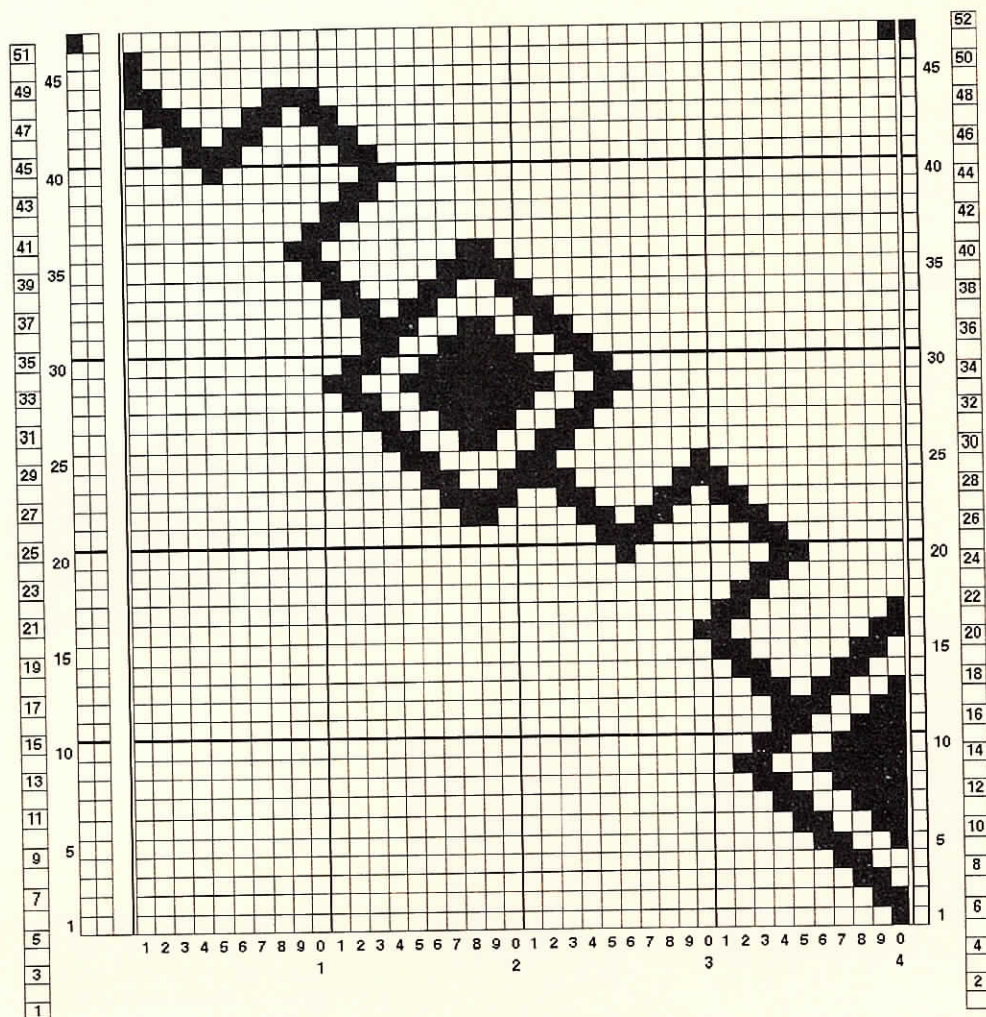






Reader Card 1

Reader Card 2





# Club Line

## WINDMILL KNITTING SHOW

The Windmill Knitting Centre Spring Show will be held at the Horseshoe Inn, Windmill Hill, Nr. Hailsham, East Sussex on the 4th and 5th April.

Exhibitors attending will include Ann Brown, Angela Coryn, Ann Durkan, Beka Knits, Hague and Passap. There will be a fashion show, masterclasses and much more.

## SOUTHPORT EXHIBITION

We have received news that the venue for this year's Southport Knitting Exhibition is the Birkdale High School, Windyharbour Road, Birkdale, Southport.

## CRANBROOK SHOW

Following the very successful 1997 Show, there is to be a second Cranbrook Knitting Show held at Angley School, Cranbrook, Kent on the 30th May 1998.

There will be a large number of exhibitors, including designer, yarn companies and knitting machine and accessory manufacturers, as well as a fashion show. There will also be lectures given by Angela Gordon, Ann Durkan, Ann Brown, In-Ex, Anne Kent and Maggie Andrews.

There will be a number of 'hands-on' classes, which include the following:- Janet Cooke with *Fabric Creations on a Single Bed Machine*; Diane Bennett with *Easy & Effective* (covering simple but unusual single bed fabrics for all Japanese machines, including Holding Lace and Automatic Intarsia). Yvonne Filsell will showing you How to Create a Reversible Waistcoat and Jo Cooper will be demonstrating *Techniques using the 7-prong Tool*.

For further information and a schedule, please send a stamped addressed envelope to:-

Ann Paine  
Flinwell Knitting Centre  
High Street, Flimwell, Wadhurst  
East Sussex TN5 7PF

## ANNE KENT SUMMER SHOW '98

We have just received the first details of Anne Kent's Machine Knitting Summer Show. It will be held at the John Ruskin College, Selsdon Park Road, Selsdon, South Croydon on the 18th July 1998 from 9.30 am to 4.45 pm.

There will be fashion shows, lectures, demonstrations and exhibitors from all areas of machine knitting. The speakers, will include Maggie Andrews, Kate Arklay, Diane Bennett, Iris Bishop, Ann Brown, Angela Gordon, Beryl Jarvis, In-Ex, Riverside Yarns, Sue Woolley and Jan Wright.

Refreshments will be available, but visitors are welcome to bring their own lunch. Entrance tickets will be available on the day at a price of £4.00 but lectures may be fully booked. If you would like a programme or booking form, please send a stamped addressed envelope to:-

Pauline Murphy  
51 West Hill  
Sanderstead  
South Croydon CR2 0SB

## BEDMINSTER CLUB

The Bedminster Machine Knitting Club meet at the Brigade Centre, Chessel, Street, Bristol on the first Wednesday of the month at 7.30 pm and new members are always welcome. If you would like any further information, please telephone either 0117-964 9729 or 0117-949 0676.

## WEST LOTHIAN ELECTRONIC CLUB

Keen knitters are forming a new electronic machine knitting club in West Lothian within the conservation village of Mid Calder. The club are inviting membership from interested knitters by contacting the club secretary as soon as possible as numbers for membership will be limited.

It is the intention of the club to upgrade their knitting skills and topics for discussion will include DesignaKnit, the PPD and disk

drive, electronic programming, pattern drafting, steaming, blocking and other general knitting problems.

The club venue, day and time of meetings will be available on contacting the Secretary on 01506-880914.

## TEIGN MACHINE KNITTING CLUB

The Teign Machine Knitting Club meets in the Music Room, Creative Arts Centre, Knowles Hill School, Newton Abbot, on the second Friday of each month (except August), commencing at 7 pm for 7.30 and finishing at 9.30 pm. The club arranges visiting speakers every couple of months and has members' demonstrations and Knit & Natter nights for the free and

easy informal exchange of ideas. The club also organises coach visits to West Country exhibitions.

There is also an annual visit from one of the leading yarn suppliers who bring down a well laden van. The club is run as informally as possible with the emphasis on enjoyment of machine knitting. At each meeting there are refreshments and a prize draw. The programme is occasionally varied to look at other crafts, to give members a variety of interests.

New members are specially catered for and are most welcome. For details of membership and club activities, please contact Mrs Pat Rowledge on 01803-812039. ■

## CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,  
PO Box 1479, Maidenhead, Berkshire SL6 8YX

Please enter our Club in the Clubline Directory ☐

Please change our Club's entry to the following ☐

Organiser's name

Organiser's telephone number

Name of club

Organiser's postal address

Town

County

Postcode

Full address of club meetings

Town

County

Postcode

Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine



# Club Circuit

## Guest Speakers

### MAGGIE ANDREWS

79 Hookfield, Harlow, Essex  
CM18 6QQ.  
Tel: 01279-422994.

Maggie offers interesting and informative talks with lots of samples and garments. Her subjects include: Skirts for all occasions (and all sizes), Easy Fun Knits for Children, 100 Ways with Holding Position, Xmas Fun with a Knitting Machine. Books and patterns for sale. 55 miles radius. Please send a stamped addressed envelope for details.

### BRENDA BRISTOW

Heathcraft MKC, Bunglebee,  
Faygate Lane, Faygate, West  
Sussex RH12 4SH  
Tel: 01293-851339.

Talks on Ribber and Double Bed Work, Beauty of Basic Knitting, Understanding Your Machine, Creative Knitting. On all Punchcard Duomatic and Electronic Machines. Workshop and regular classes can be arranged. Sales Table of Accessories and Yarns will be available.

### ANGELA CORYN

Angela Coryn Knitwear, Tangles,  
Little Bull Lane, Waltham Chase,  
Southampton, Hampshire SO32  
2LT.

Tel: 01489-892041.

A newcomer to the "club circuit", Angela brings refreshing ideas along with a wide selection of her original garments. Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

### FORGE CRAFT CREATIONS

Sylvia Wynn, The Old Smithy,  
Pirton, Worcester, Worcester-  
shire WR8 9EJ.  
Tel: 01905-820482.

Swiss darning - talk, demonstration and hands-on workshops. Sylvia Wynn demonstrates her Swiss darning technique and how to achieve the professional

finish. Sample garments of her knitwear designs on which to create Swiss darned embroidery are also displayed. Any reasonable distance will be considered.

### JANE HAWKINS

Lymington Cottage, Tarrantean  
Lane, Perranwell Station, Truro,  
Cornwall TR3 7NP.  
Tel: 01872-870154.

On tour again - so no mileage or extras - distance no object. Jane gives away all the secrets of the trade during her inspiring talk/demonstration which covers basic and advanced single and double bed techniques, with lots of sample swatches highlighting what to do and what not to do. Plus all her unique designs are there for closer inspection.

### IN-EX LIMITED

PO Box 1459, Windsor,  
Berkshire SL4 2TP.  
Tel: 01753-857009 (9am - 5pm  
only)

Skirt steaming demonstration and talk on how to use the various In-Ex Kits (shadow pleated A-Line and fully pleated) together with sample garments from our range of patterns and books. Kits and so on for sale. We'll travel approximately 70 miles for evening clubs, daytime clubs further.

### BERYL JARVIS

90 Asfordby Road, Melton  
Mowbray, Leicestershire LE13  
0HR.

Tel: 01664-850418/01664-68449.  
E-mail: berylj@foobar.co.uk

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, interesting whatever level of skill you have. Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension what's that?, or please suggest another topic. Workshops can be geared to suit your club members' requirements.

### KADANSE

Kathryn Smeaton, 55 Wood-  
lands Road, Charfield, Wotton-  
under-Edge, Gloucs GL12 8LT.  
Tel/Fax: 01454-261361.

Kathryn will be pleased to visit your club to give an informal talk on how she designs her patterns, and also to show how to use some of her knitting techniques. She will bring along her sample garments for you to see, and her patterns and yarn for you to purchase. Kathryn also gives another popular talk to knitting clubs - "Taking the Horrors out of Pressing and Finishing!" For more details and information, please send a stamped addressed envelope to the above address.

### RIVERSIDE SPINNING CO LTD

Dock Mills, Dockfield Terrace,  
Shipley, West Yorkshire BD17  
7AW.  
Tel: 01274-596875.

We will give an interesting and informative talk on spinning to your club. We also bring some of our yarns and garments and together have a mini fashion show. It's always great fun for all members and all areas will be considered, so why not give us a call?

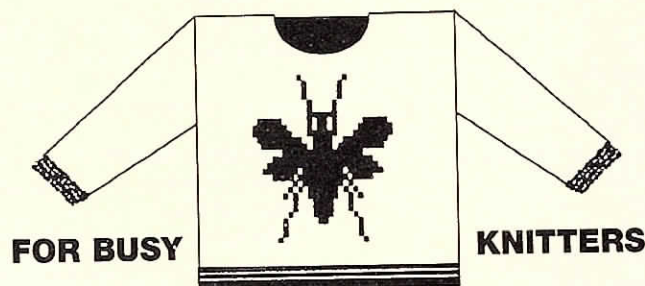
For some useful ideas on club outings and visits, see our "Clubs Welcome" section, in Club Circuit on page 56. ■

## BEKA KNITS

Amusing, elegant, award winning, unusual designs for all the family. Easy to knit basic shapes on the Passap/Pfaff 6000E machines complete with direct entry sheets.

### NOW AVAILABLE!

Patterns also available for the 24 st punchcard/electronic machines in two and three coloured Jacquard. NO FLOATS!



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BN8 4LG, England.**



# SUMMER BREAK OPEN WEEKEND

By *Nina A. Miklin*

Nina Miklin is taking a break this Summer from 15th May to 1st September. To enable you to stock up for this Summer Season she is holding a **'SPECIAL OPEN WEEKEND'** at her **SHOWROOM in North West London**. You will be able to choose from her complete range of exclusive yarns, view sample garments, purchase patterns and there will also be a range of ex-display samples on Sale together with some Special Offers on Summer Yarns. Nina also welcomes any queries on KNIT TO FINISH techniques and if possible will demonstrate some techniques. This special **Spring Sale will be from 30th April to the 4th May 1998** at Unit 55, Park Royal Business Centre, 9/17 Park Royal Road, London NW10. Opening hours are from 10.30 am to 4.30 pm, no appointment required.

FOR THE START OF THE AUTUMN SEASON Nina Miklin will hold the **ONE DAY KNIT TO FINISH Course on the 29th September** and the by now well-known **YARN FAIR on the 30th September 1998**, which will also be the launch of her new designs for the '98/99 Knitting Season. Both these events will take place at the Victory Services Club, 63-79 Seymour Street, Marble Arch, London W2.

## KNIT TO FINISH ONE DAY COURSE

Unique Knitting  
Techniques  
to achieve  
a Professional  
Finished Garment

IN CENTRAL LONDON  
Tuesday 29 Sep '98

1998  
AUTUMN

**Yarn  
Fair**  
Wednesday 30 Sep

at the Victory Services Club  
63-79 Seymour Street  
Marble Arch, London W2

FOR MAPS of how to get to the showroom and the Victory Services Club and further information on the **ONE DAY 'KNIT TO FINISH Course'** and the **YARN FAIR** in September please send SAE to Nina at the address below.

For shade cards of the complete yarn range together with Knitting Tips please send SAE together with £3.60 to:  
**Nina A. Miklin, PO Box 1720, London W9 1TT.**

## PREVIEW

New Design by  
*Nina A. Miklin*

to be launched  
on 29/30 Sept  
at her Autumn  
Yarn Fair

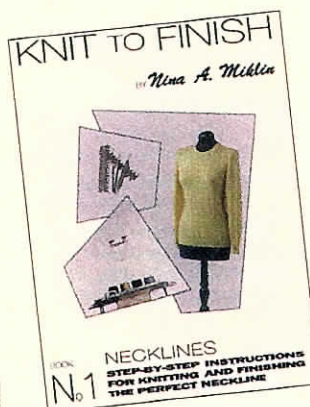
Long sleeved Jumper and match-  
ing Cardigan (not shown) with  
racking panel at centre front



## THE KNIT TO FINISH SERIES

By *Nina A. Miklin*

SUITABLE FOR ANY YARN ANY MACHINE ANY PATTERN  
STEP-BY-STEP INSTRUCTIONS  
all supported with photographs  
TO ACHIEVE A PROFESSIONAL LOOKING GARMENT



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When finishing a neckline on the machine usually one side is absolutely perfect and the other shows little holes, gathers or pulls. By showing the unique method described in this Book you will always achieve a perfect finish on both sides of the neckline.

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IMPORTANT: PLEASE CUT OUT THIS COUPON AND ENCLOSE WITH YOUR ORDER



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If you'd like any help or advice about advertising in *Machine Knitting Monthly*, please call us on 01628 783080

Machine Knitting Monthly, Advertising Department,  
PO Box 1479, Maidenhead, Berkshire SL6 8YX.  
Tel: 01628 783080. Fax: 01628 633250.

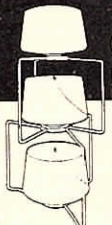
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Private advertisers cannot necessarily be expected to answer replies unless a s.a.e. is enclosed. Readers are strongly advised not to send money before checking that goods are still unsold and suitable for their requirements. Whilst every care is taken, we cannot accept responsibility for unsatisfactory transactions.

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Trade enquiries welcome

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## EXHIBITIONS

### MACHINE KNITTING SUMMER SHOW '98

18th JULY 1998

John Ruskin College, Selsdon Park Rd, S. Croydon

EXHIBITION  
FASHION SHOW LECTURES DEMONSTRATIONS

Ploughman's lunches (to order)  
Coffees, teas, cold drinks, sandwiches and cakes.

SPEAKERS:- Iris Bishop, Diane Bennett, Ann Brown, Kate Arklay, Maggie Andrews, Angela Gordon, Chris of Riverside Yarns, Jan Wright, Beryl Jarvis, In-Ex, Sue Woolley.

ENTRANCE £4.00

Entrance Tickets available on the day but lectures may be fully booked.

No children under 12 yrs admitted.

ORGANISERS Anne Kent and Pauline Murphy.  
The college is Wheelchair accessible.

For a programme/booking form please send a SAE to  
Pauline Murphy, 51 West Hill, Sanderstead, S. Croydon CR2 0SB

**WINDMILL KNITTING CENTRE**  
**SPRING SHOW. 4th & 5th April 1998.** Venue Horseshoe Inn, Windmill Hill, Nr Hailsham, East Sussex. All enquiries 01323 832159. All the well known yarns. Ann Brown, Ann Durkan, Beka Knits, Angela Coryn, Jan Wright, Hague, Passap. Fashion show, master classes, DesignaKnit, Cochenille and more.

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Two floors with the largest choice of new and used machines in Sussex. All with unlimited FREE tuition and part exchange.  
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★ Approved Brother, Silver Reed & Passap dealer.  
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★ Friendly help and advice.  
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**01253 853481**  
Probably the best in the North West

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**MACHINE KNITTING MONTHLY**

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**BROTHER CALCUKNIT** £50,  
gone computerised. Tel:  
01704-214012 (Southport).

**BROTHER KH900** electronic,  
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new, stitch pattern car-  
tridge & many extras, 12  
Ann Kite videos and approx  
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many cones wool, £700  
ono. Tel: 01424-751946.

**BROTHER 950** electronic  
knitting machine, hardly  
used, £289. KH830 punch-  
card knitting machine,  
excellent condition, £85.  
KR830 ribber, £85.  
Knitleader, used once, £55.  
Tel: 01702-292724 (Essex).

**KNITMASTER 155** chunky  
punchcard, ribber, Knit-  
radar, intarsia carriage,  
table, patterns, punch-  
cards, manuals. Tel: 01342-  
717280 (Crawley).

## Machines For Sale

**BROTHER KH970** electronic  
machine, £800. Brother PE  
Design, £250. Tel: 0161-  
285 7152 (Dukinfield).

**KNITMASTER 321** with  
unused ribber, £100. SCI,  
£20. Hague Linker (hand),  
£100. Bond Classic, offers?  
Tel: 01993-822632 (Bur-  
ford).

**BROTHER 965** electronic,  
lace carriage and instruc-  
tion, very good condition,  
£400. Tel: 01743-872273  
(Shropshire).

**BROTHER KH270** electronic  
chunky with motor drive,  
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dence course, DesignaKnit,  
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644010 (Merstham).

**BROTHER 910** electronic,  
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wool, £245. Tel: 0171-328  
2092 (London NW6).

## Machines For Sale

**SINGER BIG NINE** plus  
books, £150 ono. Tel:  
01449-711012 (Earl-  
storham).

**KNITMASTER SRP50** ribber,  
excellent condition, £80.  
Tel: 01302-782146 (Don-  
caster).

**BROTHER 965i**, hardly used,  
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transfer carriage, unused  
In-Ex Steaming Kit, four  
colour changer, books,  
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£1500. Tel: 01442-262539  
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15, 16, 17, 18 January 1998

Open 10am~6pm daily  
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**ADMISSION:** £6.50 Adults  
£5.00 Senior Citizens

Free for accompanied children under 16

#### TICKETS:

Can be booked in advance at a  
reduced rate of:  
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Royal Bath & West Showground,  
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23, 24, 25, 26 April 1998

Open 10am~5pm daily

**ADMISSION:** £5.00 Adults  
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Free for accompanied children under 16

**TICKETS:** Can be booked in advance at a  
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Open 10am~6pm daily Sundays 10am~5pm

**ADMISSION:** £6.50 Adults  
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Free for accompanied children under 16

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|                                                                                                                                | 16 January '98 | <input type="text"/>    | <input type="text"/> |
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**UPPINGHAM YARNS**  
See page 49



## ABBREVIATIONS

alt = alternate(ly)  
 beg = beginning  
 ch = chain  
 cm = centimetres  
 cont = continue(ing)  
 dc = double crochet  
 dec = decrease(ing)  
 foll = following  
 g = grams  
 HP = holding position  
 in = inch(es)  
 inc = increase(ing)  
 K = knit  
 mm = millimetres  
 MT = main tension  
 MT-1, MT-2, MT-3 = one, two, three  
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three  
 full sizes looser than main tension  
 MY = main yarn  
 N(s) = needle(s)  
 NWP = non working position  
 P = purl  
 patt = pattern  
 RC = row counter  
 rem = remain(ing)  
 rep = repeat  
 ss = stitch size  
 st(s) = stitch(es)  
 st st = stocking stitch  
 tog = together  
 UWP = upper working position  
 WP = working position  
 WY = waste yarn

## YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

## MOCK RIB

**Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.**

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

## QUICK CAST-ON

**This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.**

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row Hook on cast-on comb. Push rem alt Ns into WP K1 row Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

## YARN GUIDE

|              |    |
|--------------|----|
| EXTRA FINE   | 1  |
|              | 2  |
|              | 3  |
| FINE         | 4  |
|              | 5  |
|              | 6  |
| FINE-MEDIUM  | 7  |
|              | 8  |
|              | 9  |
| MEDIUM       | 10 |
|              | 11 |
|              | 12 |
| MEDIUM-THICK | 13 |
|              | 14 |
|              | 15 |
| THICK        | 16 |
|              | 17 |
|              | 18 |
| EXTRA THICK  | 19 |
|              | 20 |
|              | 21 |



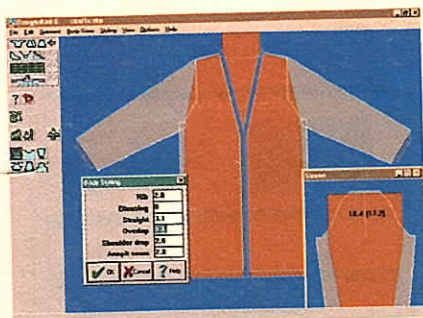
# Soft Byte

Opens Windows to  
a world of knitting  
with

## DesignaKnit6

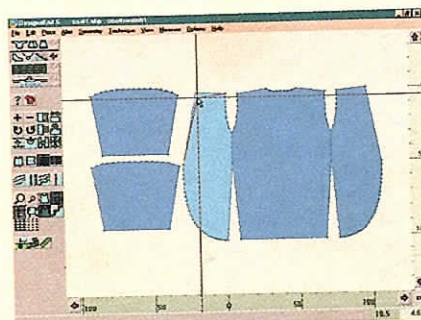
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pattern drafting software  
for Windows and  
Macintosh



### Standard Garment Styling

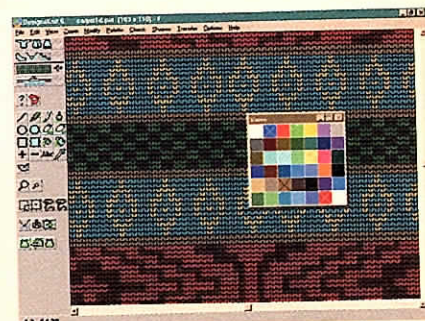
- Choose from a built-in range of garment shapes and select a neckline and sleeve type
- Use standard measurements or enter your own for a perfect fit
- Alter styling features and ease



### Original Pattern Drafting\*\*

- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

\*\* Available only in DesignaKnit Professional



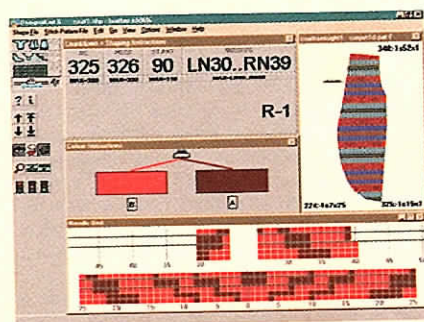
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- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
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- 4Mb RAM (8Mb recommended)
- 256 colour VGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



### Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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